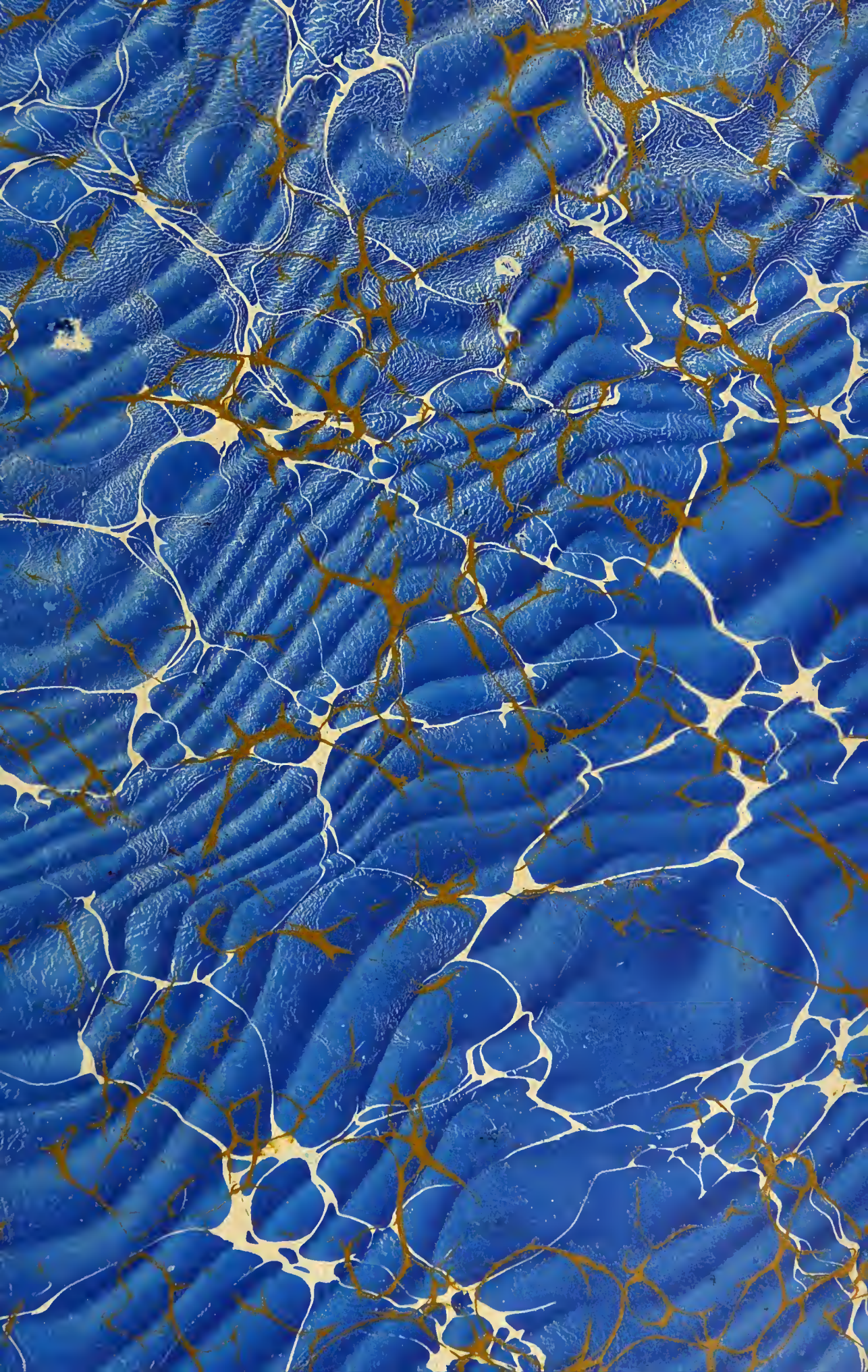


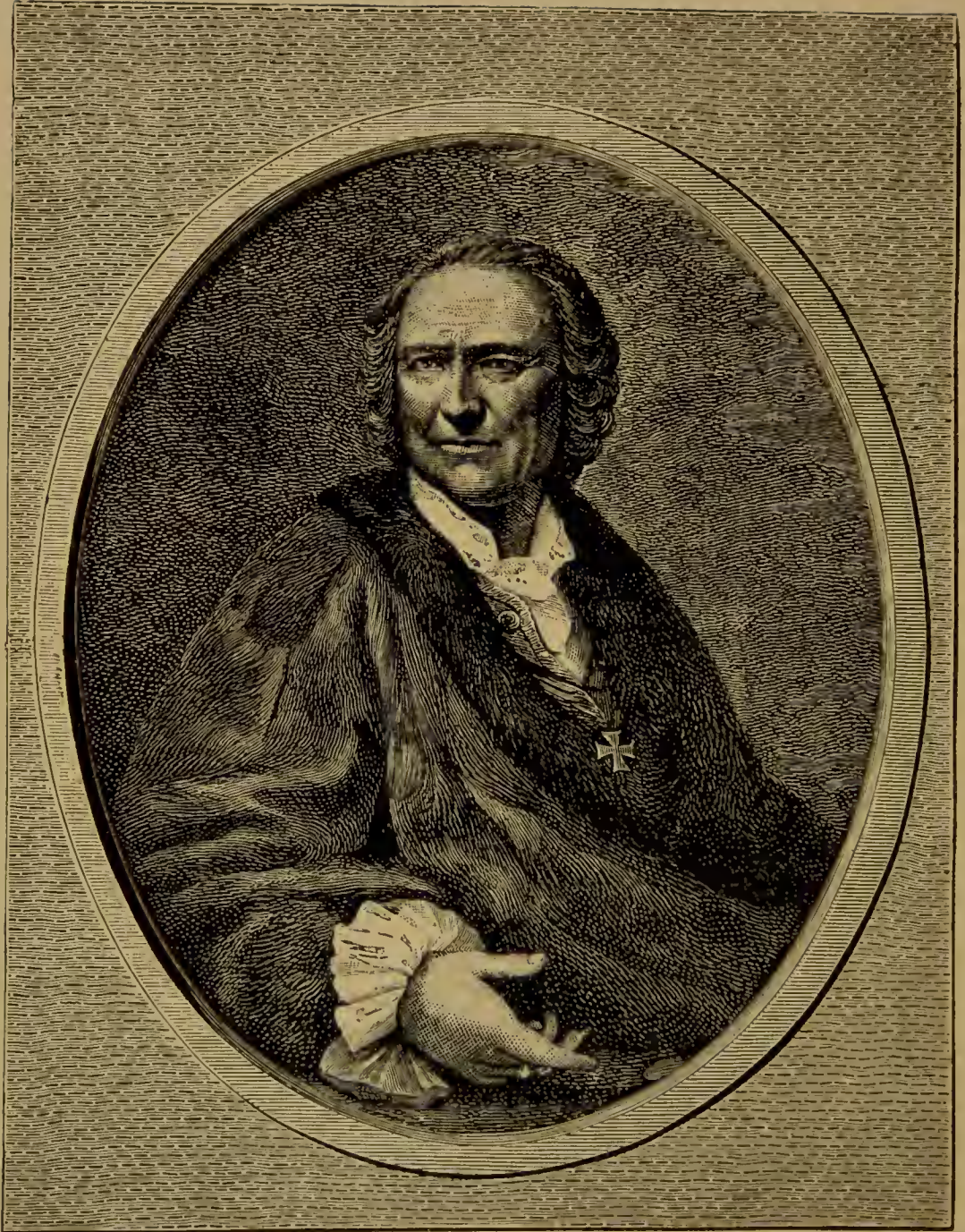
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BIOGRAPHICAL DICTIONARY
OF
MEDALLISTS

VOLUME II

PROTAT BROTHERS, PRINTERS, MACON (FRANCE)



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J. C. Hedlinger

Portrait of Hedlinger, after Wyrsh.

BIOGRAPHICAL DICTIONARY
OF
MEDALLISTS

COIN-, GEM-, AND SEAL-ENGRAVERS
MINT-MASTERS, &c.
ANCIENT AND MODERN
WITH REFERENCES TO THEIR WORKS

B.C. 500 — A.D. 1900

COMPILED
BY
L. FORRER

FELLOW OF THE ROYAL NUMISMATIC SOCIETY ;
MEMBER

OF THE BRITISH, SWISS, ITALIAN, BELGIAN, MILANESE AND VIENNESE NUMISMATIC SOCIETIES ;
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ET DE LA SOCIÉTÉ FRANÇAISE DES AMIS DE LA MÉDAILLE, &c.

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PREFACE

In presenting to my friends and to the public the second volume of the Dictionary of Medallists, I wish to express my deep gratitude for the very kindly reception given to the first, the sympathy and approbation of those who have accepted what has been done, and excused deficiencies, errors and oversights, which the wide range of my subject rendered unavoidable.

Still more diffident in my own powers, but not less trusting in the generosity of my critics, I venture to send out the present volume.

I feel I may justly be accused of devoting too much space to the works of contemporary medallists, sculptors, and amateurs, who, though they may be skilful modellers, have never had any training in actual metal work, either in casting or in die-engraving, and are not therefore, as were the older medallists, masters of the material in which their works are finally to appear.

The inherent, I fear irremediable, defect of the work belongs to its original aim and object. My endeavour was to give, of both old and modern medallists, succinct biographical notices accompanied by concise summaries of their productions, following in this the plan of such works as Nagler's Allgemeines Künstler Lexikon and other similar foreign Biographical Dictionaries of artists. And it was therefore impossible for me not to include the many artists now working in Europe who have established a popularity for medallic art hitherto quite unknown.

In the case of the older masters, any interested student may, by consulting the various sources from which I have drawn my information, obtain all that he requires ; but it is not so easy to find out particulars concerning contemporary artists, and I have made it a special point not to omit any if possible and to mention all their medallic productions known to me. To leave out certain artists — and it is a somewhat ungrateful task to discriminate between the merits of contemporaries — would mean wounding the susceptibilities of many who have very kindly helped me in varied ways.

In writing of what belongs to the present time it is almost impossible to avoid more or less inaccuracy, but I have refrained from undue enthusiasm, and endeavoured to insure correctness in the same degree as in writing of things in the past.

I know that by including the names of modern Engravers and Modellers, I shall materially increase the bulk of the work ; on the other hand I feel sure that many who are specially interested in contemporary Art will be glad to find references to living artists.

The lists of Mint-masters and Engravers will I am sure be found of great service to numismatists, as I have already ascertained.

With this apology, I commend the present volume to the appreciation of all those to whom the work may appeal, and trust it may receive the same kind support as its predecessor.

L. FORRER.

May 1904.

ERRATA

P. 22. 6th line from bottom : *Galeazzo*.

P. 235. 4th line from top and under illustration : *Director-General*.

P. 383. 2nd line from bottom : *Num. Chron., 1904, Part I*.

Additional matter will appear in a final Supplement.

BIOGRAPHICAL NOTICES OF MEDALLISTS

*Coin, Gem, and Seal Engravers, Ancient and Modern,
with References to their Works.*

B.C. 500 — A.D. 1900

(Including the names of several hitherto unpublished Artists)

VOLUME II

E

E. (*Greek*). Supposed artists signature on coins of Thurium.

E. *Vide* **EITZE** Mint-master at Quedlinburg, 1615-1617; also T.E.

E. *Vide* **THOMAS EAST**. London Die-sinker and Medallist of the second half of the seventeenth century.

E. *Vide* **EBERHARD**. Mint-master at Saalfeld, 1740-1754; also G.H.E.

E. *Vide* **JOHANN JACOB ENCKE**. Mint-master, and Die-sinker at Hanau, 1740-1770.

E. *Vide* **EBELING, JOHANN CHRISTOPH**. Die-sinker at Brunswick, 1750-1766.

E. *Vide* **TOBIAS ERNST**. Die-sinker at Berlin, 1755.

E. *Vide* **EINHÖRNING JUNIOR**. Die-sinker at Stockholm, 1780-1844; also C.E.

E. *Vide* **ENEGREN**. Die-sinker at Stockholm, from 1815 to about 1855; also G.A.E.

Æ. and a key. *Vide* **CASPAR AYRER**. Mint-master at Frankfort-on-M., 1618-1625, and Mayence, 1627.

A. E. *Vide* **ADAM HEINRICH EHRENREICH**. Mint-master at Breslau, 1743-1751.

B. E. Signature of a Niello-engraver whose name and nationality are unknown.

B. E. *Vide* **BUDA** (Mint) and **ECKENBERGER** (Kammergraf), 1458-1490.

B. E. *Vide* **BENEDETTO ERIZZO**. Rector of Cattaro, 1574-1576.

CE. *Vide* **CASPAR ENDERLEIN**. Medallist of the first half of the seventeenth century.

C. E. *Vide* **CHRISTIAN EMMERICH**. Mint-master at Gadebusch, 1621-1623.

C. E. *Vide* **CARL ENHÖRNING**. Medallist at Stockholm, 1780-1800.

C. E. *Vide* **CARL ENHÖRNING**. Medallist at Stockholm, 1809-1844.

C. E. C. *Vide* **EKEBLAD**. Die-sinker at Stockholm, *circa* 1800.

C. E. M. *Vide* **CHRISTIAN ERNST MÜLLER**. Die-sinker at Augsburg, 1717-1741, Warden of the Mint at Oettingen, 1759-1761.

C. E. R. *Vide* **CARL ERNST RIESING**. Die-sinker at Würzburg, about 1793-1798.

C. E. S. *Vide* **CHRISTOPH ENGELHARD SEIDENSTÜCKER**. Mint-master at Zellerfeld, 1780-1785.

E. E. *Vide* **E. ERCKRATH**. Die-sinker at Offenbach, *circa* 1880.

F. E. *Vide* **FRANZ ENGEL**. Mint-master at Bonn, 1638-1649.

F. E. *Vide* **FRIEDRICH EBERLE**. Warden of the Mint at Mannheim, 1802.

F. E. *Vide* **FRIEDRICH ERHARDT**. German Die-sinker, *circa* 1840.

E. E. W. *Vide* **FRIEDRICH ERNST WERMUTH**. Mint-master at Hildburghausen, 1716-1718.

G. E. *Vide* **GOTTFRIED EHRLICH**. Warden of the Mint at Saalfeld, 1623, and Sagan, in the service of Wallenstein, 1628-1630.

G. E. *Vide* GREGOR EGERER. Mint-master at Prague, 1694-1709.

G. E. *Vide* GEORG EHLE. Die-sinker at Vienna, 1755-1759.

H. E. *Vide*. HEINRICH ELBERSKIRCHEN. Mint-master at Coblenz, 1669-1675.

H. E. A. *Vide* HEINRICH ERNST ANGERSTEIN. Mint-master at Coburg, 1686-1705.

I. E. *Vide* JACOB EISENVALET. Mint-master at Göttingen, 1626-1628.

I. E. *Vide* JOHANN ENGELHARD. Polish Die-sinker, *circa* 1633.

I. E. *Vide* JOHANN ELSERS. Mint-master at Magdeburg, 1678-1690.

I. E. *Vide* JOHANN ENKE. Mint-master at Hanau, 1740-1770; also I.I.E.

I. E. *Vide* I. ERICSSON. Swedish Die-sinker, 1860-1868.

I. E. B. *Vide* JOHANN EPHRAIM BAUERT. Die-sinker and Medal-list of Copenhagen, 1760-1794, † 1800.

I. E. C. *Vide* JOHANN ERNST CROLL. Mint-master at Dresden, 1779-1804.

I. E. G. *Vide* JOHANN ERNST GRAUL. Mint-master to the Princes of Anhalt. 1692-1693.

I. E. K. *Vide* JOHANN ENGELHARD KRULL. Mint-master at Hanau, 1737-1742, and Brunswick, 1742-1750.

I. E. *Vide* I. ENDLETSBERGER. Austrian Medallist 1778-1826.

IE. O. *Vide* GIROLAMO ORIO. Rector of Cattaro, 1492-1494.

I. E. R. *Vide* JOHANN EGIDIUS RÖSCH. Mint-master at Nuremberg, 1794-1806.

I. E. S. *Vide* JOHANN ERICH SCHILD. Mint-master at Hanover, 1698.

I. E. V. C. *Vide* JULIANUS EBERHARD VOLKMAR CLAUS. Mint-master at Stolberg, 1750-1765, Director of the Erfurt Mint, 1779, † 1804.

K. E. *Vide* E. KERN (Warden) and EBENAUER (Mint-master) at Schwalbach, 1758-1765.

M. E. *Vide* MICHAEL EDLER. Mint-master at Saalfeld, 1724-1731; also I.M.E.

O. E. *Vide* **OEXLEIN**. Die-sinker at Nuremberg, 1740-1787.

P. E. *Vide* **PAUL EGGERS**. Mint-master at Rostock, 1670-1672.

R. E. *Vide* **RUDOLPH ERNST OECKERMANN**. Mint-master at Danzig, 1760-1766.

T. E. *Vide* **TOBIAS EITZE**. Mint-master at Quedlinburg, 1615-1617.

T. E. *Vide* **ELIAS TISCO**. Mint-master at Parma, 1644-1652.

W. E. *Vide* **EBERHARD WERNER**. Mint-master at Minden, 1673, Crossen, 1674, and Dömitz, 1674-1680.

W. E. *Vide* **E. WEBER** (Warden) and **EBERHARD** (Mint-master) at Wertheim, 1765-1777.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Erklärung der Abkürzungen auf Münzen der neueren Zeit, des Mittelalters und des Alterthums*, Berlin, 1896.

Æ. A fine medal of 1567, bearing the portrait, facing, of Wolff Dürr, is signed Æ in exergue. It is the work of an unknown German artist.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure des sechzehnten und siebzehnten Jahrhunderts*, Berlin, 1884.

Æ. Signature of a German Medallist of the first half of the sixteenth century. This monogram appears on the following struck medals: 1530, John the Constant and John Frederick; — 1533, Charles V. and Isabella; — 1534, Steffan Schlick R^L. Lorenz and Katharina Schlick; — 1535, Philipp of Hesse.

BIBLIOGRAPHY. — Erman, *op. cit.*

EAGLE (*Médailleur à l'aigle*) (*Ital.*). There is a series of six medals, the reverses of which bear a spread eagle, sometimes surcharged with arms. One of these resembles very much the work of Benedetto da Majano. Armand designates the unknown Medallist who executed these, as *Médailleur à l'aigle*. The medals are: Giovanni Gaddi, † 1485; — Giovanni Gozzadini, 1477, † 1517; — Giannantonio Guidi, 1459? † 1501; — Pietro Macchiavelli, 1460 † 1519; — Maria Mucini; — and Filippo Strozzi, 1426 † 1491.

BIBLIOGRAPHY. — A. Heiss, *Les médailleurs de la Renaissance: Florence et les Florentins*, I, Paris, 1891. — Armand, *Les Médailleurs italiens des XVe et XVIe siècles*, Paris, 1883. — Julius Friedländer, *Die italienischen Schaumünzen des fünfzehnten Jahrhunderts*, Berlin, 1880-1883.

EAST THOMAS (*Brit.*). Die-sinker and Seal-engraver to James II. He was a pupil of Thomas Simon. His nephew, John Ross, filled

the office of Engraver at the Royal Mint until the accession of George I.

BIBLIOGRAPHY. — Bolzenthall, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit* (1429-1840), Berlin, 1840. — Ruding, *Annals of the Coinage of Great Britain and Ireland*, London, 1840.

EASTMAN, S. (*Amer.*). Designer of a medal, engraved *circa* 1856 by J. B. Longacre, of Commander Duncan Nathaniel Ingraham, to commemorate the release of Martin Coszta.

E. B. *Vide* **ERNST BRABANDT**. Die-sinker at Celle, 1670-1705.

E. B. *Vide* **EPHRAIM BRENN**. Mint-master at Warsaw, 1774-1792.

E. B. C. *Vide* **ÉTIENNE, BOURGES** (Mint-master) **CHAMBÉRY** (Mint), 1565-1569.

EBELING, JOHANN CHRISTOPH (*Germ.*). Die-sinker, and Coin-engraver at the Brunswick Mint, 1750-1766.

EBENAUER, JOHANN JACOB (*Germ.*). Mint-master at Schwalbach, 1758-1767. His initial E and that of Kern, K, appear on the Convention Thalers of that Mint between 1759 and 1767.

BIBLIOGRAPHY. — J. L. Ammon, *Sammlung berühmter Medailleurs und Münzmeister und ihre Zeichen*, Nürnberg, 1778.

EBER, CONRAD or **CUNTZ** (*Germ.*). Mint-master at Nuremberg, 1509-11. He appears in 1481 as Goldsmith, 1488 as Assayer; 1493-1506, Mint-master at Salzburg under Prince Bishop Leonhardt von Keutschach; 1506-1508, Mint-master to Duke Albrecht IV. of Bavaria.

EBERHARD, JOHANN CHRISTIAN (*Germ.*). Mint-master at Saalfeld, 1755-1765, and at Bayreuth, 1765-1768. He appears to have also worked for Reuss in 1763. His initials I. C. E. appear on the currency issued under him. We have seen Convention Thalers and Gulden of Henry XXIV. of Reuss-Lobenstein, dated 1765 by this engraver, and also coins of John Fréderick, of Schwarzburg-Rudolstadt, 1764.

EBERHARD, G. H. (*Germ.*). Mint-master at Saalfeld, 1740-1754.

EBERHARD (*Germ.*). Mint-master at Wertheim, 1765-1777. His issues are signed W. E.

EBERHARD, JOHANN CHRISTOPH (*Germ.*). Mint-master at Wertheim, 1803.

EBERHARD, WERNER (*Germ.*). Born in 1627. He was not only Master of the Mint at Crossen, but really *Arrendator*. From the

14th February to 9th November 1674 he issued 8 Groschen pieces to the value of 15454 Thalers, and Groschen for 10097 Thlr. 22 Groschen.

EBHERHARDUS (*Austr.*). *Monetarius et dispensator*. Mint-warden for Styria, mentioned in 1166 and 1186.

EBERHARDUS (*Austr.*). Mint-master at Eger, *circa* 1279.

EBERLE, FRIEDRICH (*Germ.*). Warden of the Mint at Mannheim, 1802.

EBERLEIN, GUSTAV (*Germ.*). Contemporary Berlin Sculptor. There is a commemorative medal by him of the Silver Wedding of Crown-Prince Frederick of Germany, and Victoria, Princess-Royal of England, 1883.

BIBLIOGRAPHY. — Dr F. P. Weber, *Medals and Medallions of the Nineteenth century relating to England, by foreign Artists*, London, 1894.

EBERLINUS (EBERHARDUS) (*Bohem.*). Mint-master at Prague, 1253-1265.

EBERSON, L. H. (*Belg.*). Designer of a medal, engraved by de Vries commemorating the centenary of the masonic lodge "De Geldersche Broederschap" at Arnhem, 1886.

EBICH, BLASIUS (*Germ.*). Die-cutter at Breslau, before 1592.

EBRALDUS (*French*). Moneyer at Troyes, 1157, under Count Henry I. the Generous. He held the office of *magisterium et sculptura ferrorum monete*.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de la Monnaie de Troyes du XII^e au XVIII^e siècle*, Paris, 1892.

E. C. *Vide* **ERNST DIETRICH CROLL**. Mint-master at Weilburg, 1749-1752, Leipzig, 1753-1763, and Dresden, 1764-1778; also E.D.C.

ECCLESTON, DANIEL (*Brit.*). His signature appears on a medal of Washington, 1805, and on his token for Lancaster, 1794, which exhibits his portrait.

E. C. D. *Vide* **ERNST CASPAR DÜRR**. Die-sinker at Dresden, 1670-1680, Zerbst, 1683-1692, and afterwards at Stettin and Riga.

ECK, WILHELM VON (*Germ.*). Mint-master at Elbing, 1650-1652.

ECKE, HANS VON (*Germ.*). Mint-master at Andreasberg (for Brunswick, Cattenburg) (for Sayn-Wittgenstein) between 1617 and

1621; afterwards for the Count of Schwarzenberg until 1622, and at Osterode. This artist died before 1628.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ECKFELDT, ADAM (*Amer.*). Coin-engraver to the United States Mint, born in Philadelphia, June 15, 1769. We read in the *Illustrated History of the United States Mint*, p. 115: "He was trained to mechanical pursuits by his father, who was a large manufacturer of edge-tools and implements. On the establishment of the Mint he was engaged to construct some of the machinery for it. He built the first screw-coining presses. The contrivance for ejecting the piece from the collar, together with some mechanical appliance, were his invention.

"In an old pay-roll of 1795, we find the name of "Adam Eckfeldt, die Forger and Turner". His official connection dates from January 1., 1776, when he was appointed Assistant-coiner by Director Boudigot, with the consent of President Washington. Upon the death of Henry Voigt, Mr. Eckfeldt was appointed to succeed him as Chief-coiner and remained in that position until he resigned, in 1839. He continued to visit the Mint for some years after; and he is yet remembered as a hard worker in the Mint, without compensation. For half a century he was one of the central figures of the Mint service. His mechanical skill, his zeal, energy, and uprightness, brought him many distinctions, both as an officer and a citizen."

ECKERT, GEORGE N. (*Amer.*), Seventh Director of the United States Mint, 1. July, 1851 to 4. April 1853.

BIBLIOGRAPHY. — *Illustrated History of the United States Mint*, 1893.

ECKHER, HANNS VON SCHRECKENSTEIN (*Bohem*). Warden of the Mint at Prague, 1621.

ECKHOF, MICHAEL (*Germ.*). Mint-master at Lübeck, *circa* 1546; distinctive mark, an acorn.

ECKEREN, R. VAN. Dutch Die-sinker of the nineteenth century.

ECKHARD (*Germ.*). Engraver of Breslau, who worked at the Mint of Glatz in 1807.

E. D. Vide EMANUELE DIANO. Mint-master at Chambéry, 1573-1576.

E. D. Vide E. DRENTWETT. Die-sinker at Augsburg, eighteenth century.

E. D. C. Vide ERNST DIETRICH CROLL. Mint-master at Weillburg, 1749-1752, Leipzig, 1753-1763, and Dresden, 1764-1778.

EDER, ANDRE (*Germ.*). Mint-master at Gratz (*Hofpfenningmeister*), 1605.

EDER, THOMAN (*Germ.*). Mint-master at Gratz, 1632.

EDLER, JOHANN MICHAEL (*Germ.*). Mint-master at Saalfeld. 1724-1731. His issues are usually signed I.M.E.

EDLING, JOHANN JOACHIM (*Austr.*). Mint-master at St. Pölten, 1624; distinctive symbol, a French double-lily. A thaler of 1625 bears the artist's initials I.I.E. and the lily. In 1627 he undertook the management of the Mint of Gitschin, and previous to 1624, he had worked the Presburg Mint. On the 15th of March, 1625, M. Fellner was instated Master of the Mint at St Pölten, but on the 13th September of the same year, Edling contracted for it again, but had to finally give it up at the end of 1625.

BIBLIOGRAPHY. — *Regesten zu J. Newald's Publicationen über österreichische Münzbräungen*. Mitth. des Clubs der Münz- und Medaillen-Freunde in Wien, 1890.

EDMOND, ARTUS (*French*). Mint-master at Arras, *circa* 1648. He struck gold Louis and silver Half-écus (30 solpieces) by the mill process (*par la voye du moulin*).

BIBLIOGRAPHY. — *Revue numismatique*, 1901, XV.

EDMUND, JOHN (*Brit.*). Goldsmith, and Coin-engraver at the London Mint, appointed by King Richard II.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, London, 1840.

E. E. *Vide* **E. ERCKRATH** Die-sinker at Offenbach, 1880.

EDWARDS, D^r (*Amer.*). A physician of the end of the eighteenth century. In the Bushnell sale (Lot 2768) was a counterfeit Half-cent of 1796, made by this engraver. It is said that after his decease the dies and any specimens remaining were destroyed.

EEMBRUGGE, RENIER VAN (*Belg.*). Mint-master for the Province of Guelders, 3rd of September 1544 to 29th of March 1546 (1547 n. s.).

E. F. *Vide* **ENHÖRNING**. Swedish Court Medallist, 1780-1844.

E. F. or **E. FAR.** *Vide* **EUGÈNE FAROCHON**. Die-sinker and Medal-list at Paris, 1848-1861.

E. F. R. *Vide* **ERNST FRIEDRICH RUPSTEIN**. Mint-master at Stolberg, 1766-1792.

E. F. S. *Vide* **ERNST FRIEDRICH SCHNEIDER**. Mint-master at Coburg, 1636-1672, and Magdeburg, 1669 and 1670.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

EFFINGHAM, EARL OF (*Brit.*). Master of the Mint under George III., *anno* 29.

E. G. *Vide* **JACQUES EDOUARD GATTEAUX**. French Medallist, 1788-1871.

E. G. *Vide* **ELIAS GERVAIS**. Die-sinker at Neuwied and Coblenz, 1750-1775.

E. G. F. *Vide* **EBERHARD GREGORIUS FLEISCHHELD**. Mint-master at Zweibrücken, 1754-1757; later on in the service of the Counts of Hanau-Lichtenberg, 1758 and 1759.

E. G. N. *Vide* **ERNST GEORG NEUBAUER**. Mint-master at Berlin, 1725-1749.

EGAS, ALVARO (*Port.*). Engraver at the Mint of Porto, son of Egas Gonsalves, whom he succeeded on the 7th of March 1488.

EGAS, GONSALVES (*Port.*). Engraver at the Mint of Porto, before 1488, under John II.

BIBLIOGRAPHY. — A. Raczyński, *Dictionnaire historico-artistique du Portugal*, Paris, 1847.

EGERER, GREGOR (*Bohem.*). Mint-master at Prague, 1694-1709. His initials G. E. appears on coins and medals.

EGERTON, THOMAS (*Brit.*). Master of the London Mint under Philip and Mary “By a proclamation of the 20th August 1553, and an indenture of the same date made with Thomas Egerton, Thomas Stanley, and others, it was ordered that the gold coins to be thenceforth made were to be the sovereign, which was to be current for 30 s.; the half-sovereign, to be called the royal of gold, and to be current for 15 s.; the angel at 10 s; and the half-angel as 5 s. All to be of fine gold, *i. e.*; of the old standard, 23 cts. $3\frac{1}{2}$ grs. fine gold to $\frac{1}{2}$ gr. alloy. By a proclamation of the 4th of March 1553-4, the following foreign gold coins were made current throughout the kingdom, and were ordered to be paid and received, on pain, of imprisonment, at the rates fixed, namely, the French crown of the sun at 6 s. 4 d.; the crown of the Emperor’s coin at the same rate; the double-ducat of Spain, with two faces, at 13 s. 4 d.; the single ducat at 6 s. 8 d.; provided in all cases they were of just standard, weight, and fineness. And to these were added by a proclamation of May, 1554, three Portuguese coins—the single crusade, with the long cross, at 6 s. 8 d., the same with the short cross, at the same rate; and the pistolett at 6 s. 2 d.”

BIBLIOGRAPHY. — Kenyon, *Gold Coins of England*, London, 1884, p. 117.

EGGENBERGER, BALTHASAR (*Austr.*). Mint-master at Gratz. He died in prison, 1493. Kreuzer and Four-pfenning pieces, dated 1458, are known by him.

EGGENSCHWYLER (*Swiss*). Celebrated Sculptor of Soleure; beginning of the nineteenth century; pupil of Joux. In 1804, he obtained the Grand Prix for Sculpture. He executed some bas-reliefs and portrait-medallions in clay.

EGGENSTEIN, GEORG (*Austr.*). Warden of the Mint at Hall i. T., 1601.

EGGENSTEIN, THOMAN (*Austr.*). Warden of the Mint of Innsbruck i. T. 1577 † 1601.

EGGERS, PAUL (*Germ.*). Mint-master at Rostock, 1670-1672. His initials P. E. appears on the coins issued by him.

EGGL, WOLFGANG (*Austr.*). Gem, and Seal-engraver of the end of the sixteenth century. In 1594 he was appointed to cut the dies at the Mint of Hall i. T. under Archduke Ferdinand, but he did not retain his post more than three months.

EGLI, JOSEF (*Swiss*). Native of Hall in Tyrol (Hall im Ynthal). He was sometime Mint-master for the Bishops of Sion, later on for the City of Lucerne, 1577-1579. In 1580, it appears from documents, that he was dead.

BIBLIOGRAPHY. — Dr Theodor von Liebenau, *Die Münzmeister von Luzern*, Bulletin de la Société suisse de numismatique, 1890. — Th. Haas, *Einrichtung der Münzstätte Luzern, &c.*, Revue suisse de numismatique, 1898.

EGRA, VINCENTZ (*Germ.*). Mint-master at Frankfort-on-M., 1546-1547. He struck Thaler and Half-thaler pieces of these two dates.

E. H. *Vide* **ERMENEGILDO HAMERANI**, 1683-1744. Die-sinker at Rome.

E. H. *Vide* **EHRENREICH HANNIBAL**, 1678-1741. Die-sinker at Hanover, 1705, and Clausthal, 1715.

E. H. *Vide* **ENGEL, HARTMANN**. Die-sinker at Stockholm, 1740-1760.

E. H. A. Z. *Vide* **ERNST HERMANN AGATHUS ZIEGLER**. Mint-master at Stolberg, 1790-1807.

EHINGER, DAVID (*Germ.*), Mint-warden at Oppeln, Silesia, 1669-1673.

EHLE, GEORG (*Austr.*). Die-sinker and Medallist at Vienna, 1755-1759. In conjunction with A. Wideman, he executed in 1759 a medal showing portraits of Francis I. and Maria Theresa, with their thirteen children.

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien, 1896.

EHRENREICH, ADAM HEINRICH (*Germ.*). Mint-master at Breslau, 1743-1751; the currency is signed either A. E., *A. E.*, or A. H. E.

EHRlich, GOTTFRIED (*Germ.*). Warden of the Mint at Saalfeld, 1623, and later at Sagan in the service of Wallenstein, 1628-1630. His signature on the coins is G. E. He was a native of Freiberg in Saxony, and first filled the post of Warden at the Mint of Altenburg, 1618-1625.

EHRENREICH, HANNIBAL (*Swed.*) Medallist, born in 1678, died at Clausthal, 1741.

BIBLIOGRAPHY. — Ris-Paquot, *Dictionnaire encyclopédique des marques et monogrammes*.

E. I. *Vide* **ERICH JÄGER**. Mint-master at Zerbst, 1722 and 1725.

E. I. K. *Vide* **E. I. KRULL**. Mint-master at Hanau, eighteenth century.

EICHHÄUSER, STENZEL (*Germ.*). In conjunction with his brother-in-law, Isaias Jessensky, he worked the Troppau Mint from 1614 to 1617, and afterwards the Vienna Mint from 1617 to 1619.

EICHELSTEIN, JOHANN JAKOB (*Germ.*). Mint-master at Wörth (Alsace), 1606.

EICHELSTEIN, JOHANN LUDWIG (*Germ.*). Brother of the last, Mint-master at Zweibrücken, 1585-1605, Wörth, 1606, Heidelberg, 1620, and again at Wörth, 1624.

EILER JAKOB (*Germ.*). Mint-master at the city of Breslau, 1523 and following years.

EIMBCKE (*Germ.*). Mint-director at Breslau, 1750.

EISENVALET, JACOB (*Germ.*). Mint-master at Göttingen, 1626-1628. His signature is I. E. on the coins.

EISEL, G. (*Austr.*). Die-sinker and Medallist of the middle of the nineteenth century. There is a medal by him of 1857 on the Visit of the Emperor and Empress of Austria to the Binda Institute at Milan.

EISELE, GEORG (*Germ.*). Goldsmith, and Die-sinker, employed by the Heidelberg Mint, during the last quarter of the sixteenth century. He is mentioned in Mint-documents of 1576, 1578, 1579, 1584, 1585, 1586, and later years for having cut dies for coins, and probably also some for medals for Duke William.

BIBLIOGRAPHY. — J. V. Kull, *Aus bayerischen Archiven*, Mittheilungen der Bayerischen Numismatischen Gesellschaft, München, 1900.

EISENDRAHT, JULIUS PHILIP (*Germ.*). Was employed at the Crossen Mint before 1670, and was Mint-master at Zellerfeld (Harz) from the 21. August 1672 to his death, in 1677.

EISKHER, ABRAHAM (*Austr.*). Coin-engraver at the Mint of Krennitz; appointed in 1580 by Maximilian II. He had been employed at the Mint since 1564.

EISLER, CASPAR GOTTLIEB (*Germ.*). Nuremberg Goldsmith of the first half of the eighteenth century. He was really a copper-plate engraver, but is said to have executed several medals, one of which bears a portrait of Esther Barbara Sandrart.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Erman, *op. cit.*

EITZE, T. (*Germ.*). Mint-master at Quedlinburg, 1615-1617. His issues are signed T. E.

EJELHAUS, CASPAR (*Germ.*). Mint-master at the Court of Brandenburg, *circa* 1754.

BIBLIOGRAPHY. — Ris-Paquot, *Dictionnaire des marques et monogrammes*.

E. K. Vide EGIDIUS KRAUWINKEL. Nuremberg Counter-manufacturer, 1571-1600.

E. K. Vide ENGELBERT KETTLER. Mint-master at Osnabrück, 1637, and Münster, 1638-1656.

E. K. Vide ENGELHARD JOHANN KRULL. Mint-master at Hanau, Kassel, and Frankfort, 1737-1742, and Brunswick, 1742-1750. From 1737 to 1739 he signed his issues J. K., and from 1739 either EK. or E. K.; sometimes also E. I. K.

E. K. Vide ERNST KLEINSTEUBER. Mint-master at Gotha, 1828-1838, † 1845.

EKEBLAD, C. (*Swed.*) Die-sinker of Stockholm, end of the eighteenth and beginning of the nineteenth, century. He engraved a large number of medallic portraits of Swedish celebrities.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

EKHARDUS (*Bohem.*). Mint-master at Prague, 1292.

EKKENPERGER, ULREICH (*Austr.*). Coin-engraver at the Mint of Gratz, 1436.

EKVALL (*Germ.*). An undated medal of the poet Tegner is signed by this Die-sinker.

E. L. Vide EDWARD LEE. Archbishop of York, 1531-1541, Inspector of the York Mint.

E. L. Vide HIERONYMUS EQUUS LUCENTI. Medallist at Rome, *circa* 1670-1677.

E. L. Vide ERCOLE LELLI, 1702-1760. Die-sinker of Bologna.

ELBERSKIRCHEN, HEINRICH (*Germ.*). Mint-master at Coblenz, 1669-1675. His signature on the coins is H. E. or HE.

ELERS, JOHANN (*Germ.*). Mint-master at Magdeburg, 1678-1690. His issues are signed J. E. We have seen his initials on Gulden of 1690 and 1693 of Frederick III. of Brandenburg (1688-1701).

ELHAFEN, IGNAZ (*Germ.*). Ivory-carver, 1650-1710 (?), who produced a number of medallic portraits carved in ivory.

ELIA DE JANUA, BATTISTA (*Ital.*). Genoese Medallist, who was working *circa* 1480. Two medals by him are known : those of Battista II. Fregoso, elected Doge of Genoa in 1478, † 1502, and Cosma Scaglia. The latter is signed : OP.BAPTE.ELIE.DE.IANVA. Both medals are illustrated in Friedländer.

BIBLIOGRAPHY. — Armand, *op. cit.* — Friedländer, *op. cit.*

ELION, J. (*Dutch*). Contemporary Die-sinker and Medallist, residing at Amsterdam. His signature appears on a medal commemorating the Third Centenary of Dutch independence, 1872, and on another, with portrait of Gisb. van Tienhoven, Burgomaster of Amsterdam, 1883. The latter is illustrated in the *Revue belge de numismatique*, pl. xv, 1885.

ELKINGTON & CO (*Brit.*). A firm of London and Sheffield Silver-smiths, which has from time to time edited medals. The City Corporation medal of 1891, commemorating the Visit of the Emperor and Empress of Germany to London is signed ELKINGTON & CO, and is a fine piece of work ; that struck in 1886, on the Colonial and Indian Reception, is also by the same firm. The medals on the Industrial Exhibition at Toronto, 1879 ; the Marquis of Lorne and Princess Louise ; and those produced to celebrate the 1887 Jubilee, and 1897 Diamond Jubilee, do not exhibit the same good workmanship and execution. Their latest production is a coronation medal of King Edward VII., June 1902, engraved by the artist George Frampton, R.A.

ELLIS, S. (*Canad.*). Die-sinker, residing at Toronto, *circa* 1858. He is the author of a masonic medal of the "Grand Lodge of Ancient free and accepted Masons of Canada" and the designer of several medals, mostly engraved by C.C. Wright and J. Willson, and others as : Major-General Winfield Scott (Mexican Campaign); — Major-General Zachary Taylor (Victory of Buena Vista), 1847; — President Millard Fillmore, 1850; — President Franklin Pierce, 1853; — President James Buchanan, 1857; — President Abraham Lincoln, 1862; — Cornelius Vanderbilt, 1865; — &c.

ELLIS & CO, P. W. (*Canad.*). Firm of Die-sinkers and Medallists, at Toronto. Their best known medals are : Montreal Carnival, 1885; — Canada's Winter Carnival, 1887; — Industrial Exhibition of Toronto, 1879; — Ontario Agricultural Exhibition, 1886; — St Andrew's Society of Toronto, 1886; — Lord Lansdowne, 1885; — Temperance Act sustained, 1884; — Toronto Collegiate Institute; — Toronto Crystal Palace; — H. E. The Marquis of Lansdowne; — Queen Victoria Diamond Jubilee, 1897; — School Prize Medals of Ottawa; — Opening of the Victoria Hospital, London, Canada; — Epworth League Societies' Medal; — Canada's Great Victorian Era Exposition and Industrial Fair; — Halifax Carnival, 1896, &c.

P. W. Ellis & Co have during the past twenty years struck a large number of commemorative medals of different events in the history of Canada, and for distribution as prizes in its institutions of learning. Some of these medals have artistic merit, and are perhaps the best yet produced in Canada.

BIBLIOGRAPHY. — R. W. Mc Lachlan, *Canadian Diamond Jubilee Medals*, 1898.

ELMERICH, CHARLES EDOUARD (*French*). Painter, Engraver, and Sculptor; born at Besançon (Doubs) in 1813. He is the author of some Portrait-medallions in bronze and clay. There is also a medal by him "Heur et malheur" exhibited at the Salon of 1870.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des Artistes de l'école française*, Paris, 1882.

ELSHOCHT, JEAN JACQUES MARIE CARL VITAL (*French*). Sculptor, born at Dunkirk in 1797, died at Paris in 1856. At the Salon of 1834, he exhibited a frame of bronze Portrait-medallions, and again in 1835. One of these is a portrait of Napoleon III.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

ELSHOLZ, JOACHIM (*Austr.*). Die-sinker at Kremnitz before 1598, then at Schemnitz, 1601 and 1602.

EMANUEL, HARRY (*Brit.*). London Die-sinker, whose signature we have seen on a medal commemorating the American Alliance of 1866.

EMBLERD, ANDRÉ (*Swiss*). Mint-master at Geneva, 29th June 1556 to 29th July 1557.

EMERY, ANDRÉ (*Swiss*). Mint-master at Geneva, from 1665 to 1667, again from 1671 to 1674, and once more in 1676. Distinctive mark : Æ.

BIBLIOGRAPHY. — Demole, *Histoire monétaire de Genève*, 1887.

EMERY, EDWARD (*Brit.*). "Collector, and dealer in coins and medals, resided in London, and died at Hastings, about 1850. He is best known for his forgeries of English gold coins, the dies for which were made under his direction." There is a modern medal of Lady Jane Grey, 1553, by him; a variety existed in the Montagu Collection; another was sold at the Pearce Sale, October 1898. A medallic coin on the marriage of Mary, Queen of Scots, with Darnley, and other concoctions are attributed to him.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations of British History*, London, 1885.

EMERY, JEAN (*Swiss*). Mint-master at Geneva, in 1675, again in 1687, and once more in 1701. His initials I. E. appear on the coins.

BIBLIOGRAPHY. — Demole, *op. cit.*

EMERY, JEAN (*French*). 1519-1526. Jeton-engraver of the first half of the sixteenth century. He was probably the father of Nicolas Emery. The name is more correctly spelt ESMERY. There is a jeton of 1526, bearing the arms of Bishop de Comminges, which is attributed to this artist.

EMERY, NICOLAS (*French*). A Paris Die-sinker of the middle of the sixteenth century, born in 1510. His name should more



Jeton, or Pattern Testoon, by N. Emery.

correctly be spelt AYMERY. He was granted permission in 1553 to engrave jetons with the arms of Mary, Queen of Scots. Burns,

(*Coinage of Scotland*, II, 345) gives the following interesting notes :

“In the register of the mint of Paris occurs the following entry, bearing obvious reference to these pieces, described as below :

1. Obv. FM in monogram, crowned, between two waved stars, or suns of six points ; legend : + DILIGITE IVSTICIAM 1553. R. Scottish escutcheon crowned ; legend : DELICIE DNI COR HVMILE (*illustrated*).

2. Obv. M crowned, between two thistle-heads, both crowned ; legend : MARIA DEI G SCOTOR REGINA. R. As preceding ; legend, similar.

“Ce jourdhuy dernier jour de janvier l’an mil cinq cens cinquante trois a este permys a Nicolas Emery, graveur, de graver une pille et ung trousseu a fere gections aux armes de la royne d’ecosse du coste de la pille ; et du coste du trousseau y a une devise qui est une F et une M lasees ensemble qui sont romaines et deux soleilz au coste de la dite devise. Et autour dudit trousseau est escript DILIGITE IVSTICIAM 1553. Et autour est escript MARIA. D. G. R. SCOTORVM.” “There seems to be some words omitted after “autour” in the last sentence ; as it is evidently intended to be there stated that the inscription “MARIA, &c.” is to be written around the pilles” — “The jeton n° 2 is the complement of jeton n° 1, supplying the name of Mary, with her title as Queen of Scots, which had been omitted on the jeton n° 1, although so stated in the directions given to Emery as at 31st January 1553-4. It is clear that some alteration had subsequently taken place in the instructions given to Emery, as he had made two jetons instead of one, although using the same reverse die for both, with a different distribution of the inscriptions from what had originally been directed.”

N. Emery was born in 1510 ; he resided at the Palace “sur les grands degrés”. The following jetons were also engraved by him : 1531, Jeton for the Queen of Navarre ; — 1550, Jeton : LVDOVICVS VERVS ABBAS (2 var. of R.); — 1553, Jeton with arms of Cardinal Châtillon ; — Jeton of Galliot Mandat, 1534, &c.

BIBLIOGRAPHY. — Burns, *Coinage of Scotland*, Edinburgh, 1887, p. 345. — A. Barre, *Graveurs en médailles de la Renaissance française*, Annuaire de Numismatique, 1867. — Franks and Grueber, *op. cit.* — J.-A. Blanchet, *Les Graveurs en Béarn*, Dax, 1888.

EMICH, GREGOR (*Germ.*). Mint-master of Jägerndorf, Silesia, 1566-8.

EMIL (*Ital.?*). This signature occurs on a medal of Pope Clement VIII.

EMMERICH, C. F. (*Germ.*). Sculptor and Medallist of the first half of the nineteenth century. There is a Portrait-medallion of Kleber by him, 1840, and another of Guttenberg, the inventor of printing.

EMMERT, HANS DAVID (*Germ.*). Mint-master at Culmbach, 1614-1624. His issues are signed H.D.E. or H.D.E. These initials appear on a Thaler of Christian of Brandenburg-Bayreuth, 1514.

EMPIN, LAURENT (*Belg.*). Goldsmith at Lille, *circa* 1657. He presented a request for obtaining the right to set up a Mint there, but his proposals were rejected.

EMPTMEYER, CLEMENS (*Anstr.*). Contemporary Die-sinker and Medallist residing at Vienna. The following medals are amongst his latest productions : Jubilee of the House of Foest, 1890 ; — Memorial of Crown-prince Rudolf of Austria ; — Scientific Society of Baden, near Vienna, &c.

Dr F. P. Weber mentions that " he worked with the Wyons in London about 1880-1887, and that he was employed to engrave the following medal at the recommendation of the late Sir Edgar Boehm "

Royal Jubilee Decoration, 1887. Obv. VICTORIA D.G REGINA ET IMPERATRIX F.D. Bust of Queen Victoria to l., after Boehm ; below, the signature : C.EMPTMEYER. R. Inscription within open wreath, surmounted by a crown : IN COMMEMORATION OF THE 50TH YEAR OF THE REIGN OF QUEEN VICTORIA 21 JUNE. 1887.

This medal, was given, in gold, to members of the royal family and royal visitors who were present at the Jubilee celebration ; in silver, to Ministers of State and other dignitaries ; and in bronze to the royal servants. In 1897, a clasp bearing the date was added, and given to those who received the 1887 decoration. The medal is worn with a ribbon, dark blue with two light blue stripes.

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.*

ENAUD, M^{lle} ZOË (*French*). Contemporary Sculptor, born at Paris ; pupil of the celebrated sculptor and medallist, A. Charpentier. Since 1881, this artist has exhibited various Portrait-medallions at the Paris Salons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

ENCKE, JOHANN JACOB (*Germ.*). Mint-master at Hanau, 1740-1770. The coins issued under him bear his initials J.J.E. or J.JE. He does not appear to have cut many dies himself, but employed the engraver Charlotte Rebecca Damiset of Hanau. His initials also appear on coins of Maria, Landgravine of Hesse-Cassel, 1763, and on a medal of 1765, commemorating the 50 years'

Jubilee of Anton Mathieu, of Lausanne, Minister of the French reformed church at Frankfort-on-Main, 1715-1765.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Tobler-Meyer, *Die Münz und Medaillen Sammlung des Herrn Haus Wunderly von Muralt*, Zürich, 1897-1899.

ENDERLE, DAVID VON BURGSTADT (*Bohem.*). Warden of the Mint at Prague, in succession to Peter Keckh, 1591-1600. In 1608, he was named Inspector of the currency in Bohemia. His distinctive symbol is an eagle's head within a shield.

BIBLIOGRAPHY. — *Regesten zu J. Newald's Publicationen, &c.*

ENDERLE, DAVID (*Austr.*). A medal of Stephan, Count Schlick, described below, is signed DE. Donebauer attributes to Enderle the medals signed thus, and mentions that several members of the Enderle family were Masters of the Mints at Joachimsthal and Kuttenberg. Obv. HER + STEIFFAN + SCHLICK + GRAF + ZU + BASSAN + Bust; below 1·5·26 Æ·35. R. D × LAVRENTIVS × SCHLICK × COMES × KATHARINA × CONIVNX × Jugate busts of Laur. and Catherine Schlick; in the field 15·34.



Medal of Counts Stephan and Lorenz Schlick, by Enderle.

Another medal, of Counts Stephan and Lorenz Schlick, 1533, by this engraver, realized 551 Mks. at the sale of Messrs L. & L. Hamburger (April 1900). It is illustrated above.

BIBLIOGRAPHY. — Ad. Hess Nachf, *Katalog der Medaillen-Sammlung Eugen Felix*, 1895. — L. and L. Hamburger, *Raritäten Cabinet*, 1900.

ENDERLEIN, KASPAR (*Germ.*). Wax Modeller, Founder and Lapidary of Nuremberg, during the first half of the seventeenth century. There is only one medal known of this artist; it is his own Portrait-medallion; the legend reads: CASPAR ENDERLEIN SCULPEBAT; on truncation are the letters CE. Enderlein died in 1633.

BIBLIOGRAPHY. — Bolzenthalt, *op. cit.* — Erman, *op. cit.* — Doppelmayr, *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern*. Nürnberg. 1730.

ENDERLIN, JOSEPH LOUIS (*French*). Sculptor, born at Basle (Switzerland); pupil of Jouffroy and Roubaud. He executed a bronze portrait medal in 1878 of M. Fenon, and others since, which have been exhibited at the Paris Salons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

ENDERS (*Swiss*). Mint-master in the service of the three cantons of Uri, Schwytz, and Unterwald, *circa* 1550.

ENDLETSBERGER, JOHANN (*Austr.*) 1778-1826. Medallist and Die-sinker at Vienna. His works are nearly all of a private character.

ENDRES, HANS (*Germ.*). Mint-master at Jägerndorf, Silesia, 1560-5. He was also employed at the Breslau Mint before 1574. His distinctive sign appears to have been three hearts. In 1551 he is mentioned as Mint-master at Teschen, and is said to have been born at Kassel.

ENEGREN, GUSTAF ADOLF (*Swed.*). Medallist of the first half of the nineteenth century. He settled at Stockholm, *circa* 1815. This Die-sinker is the author of jetons and portrait-medals of Joh. Tob. Sergell, 1815; — Fred. H. A. Chapman, vice-admiral, 1817; — Casper Isaac M. Ehrenborg, 1829; — Badge of the Royal Patriotic Society, 1824; — Portrait Medals of Charles XIII. and Oscar I, &c. His signature on the medals is G. A. E. or ENEGREN.

BIBLIOGRAPHY. — *Catalogne de la Collection de monnaies de feu Christian Jürgensen Thomsen, Bronze-Medailleur*, Copenhagen, 1889. — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar*, &c., Stockholm, 1875.

ENGEL, FRANZ (*Germ.*). Mint-master at Bonn, 1638-1649. His initials F.E. appear on the coins issued by him, and also on the currency of Maximilian Henry, Prince-bishop of Cologne (1650-1688).

ENGEL, JOHANN KARL (*Germ.*). Medallist of the second half of the eighteenth century. Bolzenthall does not record any of his works.

ENGELBRECHT, JOHAN (*Dan.*). Mint-master at Copenhagen, 1621, and Frederiksborg, 1621-1623.

ENGELHART, CHRISTOPH (*Austr.*). Die-sinker at the Mint of Prague, 1625-1626.

ENGELHART, DANIEL (*Germ.*). Gem-engraver of the early part of the seventeenth century.

ENGELHARDT, DAVID (*Bohem*). Die-cutter at the Mint of Prague, 1594.

ENGELHARDT, HEINRICH (*Germ.*). Medallist and Die-sinker of Breslau. Three medals of John Sigismund Haunold, and others, bear his initials. They date of the second half of the seventeenth century, although some of them are of 1633. One or two were produced in conjunction with the Medallist Kittel.

ENGELHARDT, HEINRICH (*Germ.*). Gem-engraver of the first half of the sixteenth century. He resided at Nuremberg, and was a friend of Albrecht Dürer. King mentions that he was famous for engraving coats-of-arms on gems.

BIBLIOGRAPHY. — Rev. C. W. King, *Antique Gems*, London, 1860.

ENGELHART, JOHANN REINHOLD (*Pol.*). Die-sinker and Medallist of the seventeenth century. He occupied the post of Mint-master in Sweden before 1689, and afterwards resided at Breslau, where he produced a number of inferior works.

A medal commemorating the Fortification of Breslau, in 1693, is signed I.E. and ascribed to him. In 1696 he was accused of forging old thalers for collectors, and retired to Stettin, where he died in 1713. By him are also : Wadislaus IV. of Poland (fully signed; — Siege of Vienna, 1683; — Numerous historical medals; — Kaspar Neumann, 1697; — Charles XII. of Sweden, 1697; — Copenhagen bombarded, 1700; — War between Sweden and Denmark, 1700-1701 (sev. types); — Stralsund Luther Medal, 1700, &c.

BIBLIOGRAPHY. — Friedensburg, *Studien zur schlesischen Medaillenkunde*, 1696. — Hildebrand, *op. cit.*

ENGELHART, OTTO (*Germ.*). Medallist of the first half of the sixteenth century. Bolzenthall considers him one of the best artists of his time. He is the author of a Portrait-medallion of Bishop Eustace (Wolowtcz) of Wilna. 1525.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

ENGELLENDER, HANS (*Germ.*). Mint-master at Frankfort-on-M., 1487-1507. He was surnamed "Engellender", but his real name was HANS GULDENLEWE. He struck Goldgulden, Thaler, and Heller, and was in possession of the Imperial Mint, even for some time after 1507.

BIBLIOGRAPHY. — Paul Joseph and Ed. Fellner, *Die Münzen von Frankfurt am Main*, 1896.

ENGRAND, GEORGES (*French*). Contemporary Sculptor, born at Aire (Pas-de-Calais, Pupil of Cavelier. In 1878, he was awarded

a third-class medal for his exhibit at the Paris Salon of that year. He is the author of several Portrait-medallions.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

ENHÖRNING, CARL (*Swed.*). Medallist to the Swedish Court, 1780-1844. He produced a large number of medals to commemorate events relating to Sweden and Portrait-medallions of Swedish celebrities. I have seen one of Gustavus III., 1788; and another of Magnus Lehnberg, 1809, both signed C.E. Of 1797, there is a masonic medal by him. He also engraved medals of Gustavus IV. Adolphus of 1799, 1808, and other dates, illustrating various events.

This artist's father was also a celebrated Die-sinker.

Hildebrand (*Sveriges och Svenska Konungahusets Minnespenningar, &c.*, Stockholm, 1875) describes the following medals by this engraver : Gustavus I. (2 var.); — Erik XIV.; — John III.; — Sigismund; — Charles IX.; — Christina (executed in 1786); — Charles X. Gustavus; — Charles XI.; — Charles XII.; — Ulrica Eleonora; — Frederick I.; — Adolph Frederick; — Gustavus III.; — Naval Victories over the Russians, 1788; — Crown-prince Gustavus Adolphus, 1789; — Gustavus III., Portrait Medals (3 var., engraved in 1792); — Death of Queen Sophia Magdalena, 1813; — Portrait Medal of Queen Sophia Magdalena (2 var.); — The Crown-prince Gustavus Adolphus visits the Stockholm Town Hall 1791; — Portrait Medal of Gustavus IV. Adolphus; — Gust. IV Adolphus, accession, 1796; — Portrait Badge of the King, 1797; — Opening of the Swedish Parliament, 1800; — Return of the King and Queen from Germany, 1805; — Unveiling of a statue to Gustavus III. 1808; — Prosperous state of the country; — Royal Patriotic Society Badge; — Royal order 'Pro Patria'; — Royal Finnish Agricultural Society, 1799; — Society for the Encouragement of Industry, 1797; — Society of the Greek Torch, 1797; — Portrait Medal of King Gustavus IV. Adolphus; — Queen Fredrika Dorothea Wilhelmina; — Naval Victory over the Russians, 17. July 1788; — Duke Charles, Prince Regent under the minority of King Gustavus IV. Adolphus, 1792; — King Charles XIII., 1810; — Union of Sweden and Norway, 1814; — Jubilee of Upsal University, 1815; — Third Centenary of Luther, 1817; — Death of King Charles XIII., 1818; — Medal for Civil Merit; — Prosperous state of the country under the reign of Charles XIII.; — Royal Academy of Music; — Administration of Mining Companies; — Royal Order PRO PATRIA; — Royal Agricultural Society Prize Medals (2 var.); — Fire Insurance Medal; — Portrait Medal of Charles XIII.; — Death of Queen Edwige Elisabeth Charlotte, 1818; — Death of Crown-prince Charles Augustus, the adopted son of Charles XIII., 1810 (3 var.); — Crown-prince

Charles XIV. John (2 var.); — The Crown-prince, Chancellor of Upsal University, 1810; — The Crown-prince's first visit to Upsal, 1811; — War with France, 1813; — Battle of Dennewitz, 1813; — Battle of Leipzig, 1813; — The Crown-prince's return to Sweden, 1814; — The Crown-prince visits Orebro, 1814; — Union of Sweden and Norway, with bust of Prince Charles John, 1814; — Accession of King Charles XIV. John, 1818; — Coronation, 1818 (2 var); — Portrait Medal of the King, 1818; — Military Reward; — Reward for Public Services — Prize Medals for Industrial Enterprises; — Scandinavian Fire Insurance Society; — Portrait Medal of King Charles XIV. John; — Crown-prince Oscar, 1818. R. VIRTUTI ADOLESCENTI; — Visit of the Crown-prince to Upsal, 1819; — Portrait Medal of King Oscar I. &c.

This Medallist signed his works : E, or C.E., or C. ENHÖRNING and sometimes also ENHORNING.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — Hildebrand, *op. cit.*

ENKE, JOHANN JAKOB (*Germ.*). Mint-master at Hanau, 1740-1770. His coin-issues are signed I.I.E. or I.E. In 1751, he endeavoured unsuccessfully to obtain the same post at Frankfort-on-M. He also engraved the following medals : Coronation of Charles VII., 1742; — Frankfort Ducat, 1749; — 50 years' Jubilee of Pastor Mathieu of Frankfort, 1765; — Imperial Diet at Frankfort, 1741, &c.

BIBLIOGRAPHY. — Paul Joseph und E. Fellner, *op. cit.*

ENZOLA, GIANFRANCESCO otherwise **GIANFRANCESCO PARMENSE** (*Ital.*). A Parmesan Medallist of the second half of the fifteenth century. His works are comprised between 1456 and 1475, but he was still living in 1513. Some authors call him PARMIGIANO.

Armand ascribes to this artist the following medals : Taddeo Manfredini, Count of Faenza, Lord of Imola, 1461; — Francesco IV. Ordellaffo, surnamed Cecco, Lord of Imola, 1457; — Piermaria Rossi, Count of Berceto, Parmesan condottiere, 1471; — Piermaria Rossi, and Bianca Pellegrini, of Como, his mistress; — Bianca Pellegrini, 1457, Obv. DIVAE. BLANCHINAE. CVMANAE. SIMVLACRVM. MCCCCLVII. — V.F. Veiled bust of Bianca to r. R. IO. FRANCISCI. PARMENSIS. OPVS. Square turreted tower, on which a bird is perched; — Francesco Sforza, 4th Duke of Milan, 1456; — another with R. portrait of Galeazzo Maria Sforza, son of Francesco, 1459; — Constanzo Sforza, Lord of Pesaro and his father Alessandro, 1st R. SYDVS. MARTIVM. MCCCCLXXIII — IO. FRAN. PARMENSIS. OPVS. Horsemen crossing over a bridge defended by two towers; — 2nd R. INEXPVGNABILE. CASTELLVM. CONSTANTIVM. PISA-

VRENSE. SALVTI. PVBLICAE. MCCCCLXXV. — IO. FR. PAR. MEN. View of Pesaro citadel; — 3rd R. QVIES. SECVRITAS. COPIA. MARTIS. HONOS. 7. SALVS. PATRIAE. MCCCCLXXV. — IO. FR. PARMENS. Constanzo Sforza on horseback; — Another, obv. Bust of Constanzo R. Bust of Alessandro, 1475; — R. of a medal without obv. in South Kensington Museum, IHOANNIS. FRANCISI. PARMESIS. OPVS. MCCCCLXVIII. Engagement between a horseman and two foot soldiers; — Another, IHOANNIS. FRANCISI. HENZOLE. AVRIFICIS. PARMENSIS. OPVS. 1467. Four winged Genii playing together (a plaque).

Enzola also executed the following plaques: Child, nude, riding on lion to r.; — Martyrdom of St Sebastian; — Scenes from the life of St Jerome; — Armed horseman galloping to r.; — Virgin, facing, seated on throne surrounded by cherubs (Plaque of almond shape); — St George in armour on horseback to l.; — Children at play, &c.

This famous artist was filling the post of *maestro delle stampe* at Ferrara in 1472, under Ercole I. d'Este. It is not improbable there-



Doppia of Ercole I. d'Este, by Enzola (?)

fore that Enzola engraved the dies of the fine gold Doppia (*illustrated*) of that Prince and of his other coins of Ferrara and Reggio. Three of the labours of Hercules are depicted on the coins (gold and silver) of Ercole I.

In some of his signatures he styled himself Goldsmith.

Enzola merits a place of honour amongst the earliest medallists of the Renaissance, and Bolzenthals opinion, that his works have not been given all the attention they are worthy of, perhaps still holds good in our days.

BIBLIOGRAPHY. — Armand, *op. cit.* — Bolzenthals, *op. cit.* — Cahn, *Medaillen und Plaketten der Sammlung W. F. Metzler*, Frankfurt-am-Main, 1898. — Émile Molinier, *Les Plaquettes*, Paris, 1886. — I. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899 — Friedländer, *op. cit.*

EPHRAIM, ITZIG and SONS (*Germ.*). A banking firm of Berlin, which worked the Breslau Mint, 1755.

EPITONOS. Fictitious Greek signature on modern gems; it

appears amongst others on a Venus Victrix leaning upon a cippus in the Thoms Collection.

EPITYNCHANOS (*Greek*). Gem-engraver of the early Roman imperial period. His authentic signature appears on the following camei and intagli : Portrait of Germanicus, signed **ΕΠΙΤΥΓΧΑ** (broken cameo in the British Museum; formerly in the Fulvii, Ursinus, Strozzi, and Blacas Collections); — Bust of young Satyr signed **ΕΠΙΤΥΓΧΑΝΟΥ** (Amethyst intaglio in the Collection de Luynes, Bibliothèque nationale (*illustrated*)); — Bellerophon riding on Pagasos, signed **ΕΠΙ** (Carnelian, of the French Cabinet).



Bust of young Satyr, by Epitynchanos.

M. Babelon suggests that this gem-engraver may have been the freedman mentioned in an inscription of the *columbarium* of Livia, and called there *aurifex*.

This artist's signature has been copied on numerous modern gems; one of these is given by King. and represents the Triumph of Venus and Cupid.

BIBLIOGRAPHY. — E. Babelon, *Le Cabinet des Antiques*. — Id., *La Gravure en Pierres fines*, Paris, 1894. — Id., *Art. Gemmae*, Daremberg et Saglio, *Dictionnaire des Antiquités grecques et romaines*, vol. II, 2nd Part, p. 1479. — C. W. King, *Antique Gems*, London, 1860. — Id., *Handbook of Engraved Gems*, London, 1884. — Furtwängler, *Antike Gemmen*, 1900. — Dr Heinrich Brunn, *Geschichte der Griechischen Künstler*, Stuttgart, 1899.

EPLI (*Germ.*). Die-sinker of Münster, during the second half of the eighteenth century. His signature appears on a medal commemorating the Laying of the Foundation-stone of Münster Palace 1767.

ÉRARD *Vide* **GÉRARD-LÉONARD HÉRARD**.

ERCKRATH, F. D. (*Germ.*). Contemporary Die-sinker, residing at Offenbach. His signature occurs on a medal struck in 1890 for the Frankfort Photographic Society.

ERDMANN, PAUL VON SCHWINGERSCHUH (*Bohem.*). Mint-master at Prague, 1755-1784.

ERDMANN, A. (*French*). Contemporary Sculptor, residing at

Paris. He appears to have modelled several of the medals issued by A. de Rivet, and other medallists, and his signature occurs on various modern artistic medals : St George and the Dragon ; — Horse Training ; — Pigeon Training ; — Agricultural Prize Medals ; — Head of the Republic ; — Attributes of Shooting, &c.

ERHARDT, FRIEDRICH (*Germ.*). Die-sinker of the second quarter of the nineteenth century.

ERICH, GEORG (*Germ.*). Warden at the Nuremberg Mint, 1500-1514.

ERICSSON, JOHAN EDVARD (*Swed.*). Die-sinker at Stockholm, between 1845 and 1875. The Thomsen Medal Collection contained the following medals engraved by this artist : Charles XV. and Louise ; — Prize for Music (2 var.) ; — Jubilee of St Laurentius' Cathedral, 1845, &c. Hildebrand describes the following : Coronation of King Charles XV. and Queen Louise, 1860 ; — Stockholm Exhibition of Fine Arts, 1867 ; — Second Centenary of Lund University, 1868 ; — Royal Military Academy of Göteborg, 1866 ; — Portrait-medal of Charles XV. &c.

ERIZZO, FRANCESCO. This artist's name is absolutely legendary ; its existence rests with a faulty reading of the authors of "Trésor de Numismatique et de Glyptique (Médailles italiennes, t. I. pl. xv, n° 3)", who have read the name ERIX instead of BRIX on a medal.

ERKER, HANS VON SCHRECKENFELS (*Bohem.*). Son of Mint-master Lazarus Erker ; Warden at the same Mint, under Benedikt Huebmer, 1610-1614.

ERKER, LAZAR VON SCHRECKENFELS (*Bohem.*). Mint-master at Prague, 1583-1594. He originated from Annaberg, and was raised to the nobility in 1586 on account of his services to the State. His distinctive mark on the coins is a double-lily.

ERKER, SUSANNA VON SCHRECKENFELS (*Bohem.*). Widow of Lazar Erker and Mint-master at Prague, from her husband's death, in 1594, until 1600, when she ceded her rights to Hanns Lizans. She adopted her predecessor's mint-mark.

BIBLIOGRAPHY. — *Regesten zu J. Newald's Publicationen über österreichische Münzprägungen*, Mittheilungen des Clubs der Münz und Medaillen-Freunde in Wien, 1890.

ERLACH, J. ANTHONY VON (*Swiss*). The coinage of the town or canton of Lucerne was farmed out to Erlach and his colleagues, from 1549 to 1552. Under him were issued : Dickpfennige, Batzen

and Half Batzen, Shillings, Kreutzers, and Half-Shillings, Angsters and Plapparts.

BIBLIOGRAPHY. — Haas, *Einrichtung der Münzstätte Luzern*, &c., Revue suisse de numismatique, 1898.

ERLMANN, ZACHARIAS VON ERLSFELD (*Bohem*). Mint-master at Plan, 1620-1629, under the Counts of Schlick; distinctive sign, parsley-leaf.

ERNESTO (*Brazil*). Contemporary Die-sinker. In 1871, he engraved a masonic medal, in conjunction with Gameiro; it commemorates the abolition of slavery in Brazil, and was presented to Viscount of Rio Branco, Grand Master of the Freemasons in that country.

BIBLIOGRAPHY. — Marvin, *The Medals of the Masonic Fraternity*, Boston, 1880.

ERNOUL (*Belg.*). Die-sinker, cited in 1413, when he was Coin-engraver at the Mint of Ghent. He probably succeeded to Jena Belin, under Jean sans Peur. Having contracted debts, Ernoul ran away with the coining-dies; all endeavours to find him in Flanders, Holland, Zeeland, and Brabant, were made in vain. This engraver is supposed to be the author of a jeton, struck at Ghent in 1416, for the *Chambre des Comptes* of Flanders, at Lille; 299 specimens in silver, weighing 4 Marks 6 Ounces 12 Esterlins, were delivered to Jean Gobelet, private Mint-master of Ghent.

BIBLIOGRAPHY. — A. Pinchart, *Biographies des graveurs belges*, Revue de la numismatique belge, 1851.

ERNST TOBIAS (*Germ.*). Die-sinker and Coin-engraver at the Berlin Mint, 1755. There is a pattern Species-Thaler of Frederick the Great by him.

ERONDELLE, JEAN (*French*), 1552-1556. This artist was appointed, in conjunction with Etienne Delaune, by letters patent of 25th of April 1552, Engraver at the Paris Mint. He began reforms in the coining process, and was the precursor of Briot and Warin in this domain. The following letter addressed to Henry II., King of Navarre and quoted by Blanchet, is of sufficient interest in this connection, to be reproduced here :

“ Au roi de Navarre,

“ Sire, suivant l'entreprinse du faict de vestre moullin qu'il vous pleut dernièrement me commander, tous les modelles sont deprésent achevez en boys excepté ung engin pour la justification des rolleaux que le roy a recouvert d'Allemaigne, depuis ung peu. lequel j'ay trouvé moyen de voir secrettement et auquel je besogne pour le moment, qui est la chose la plus nécessaire de

toute l'entreprinse, et par lequel l'on pourra employer à faire besongner toutes personnes les premières trouvées, qui sera un grand sollaigement et une grande advance.

“Suyvant les ouvriers que je vous avoys promis mener de deça, je n'en ay encores voullu parler, tant que mes modelles seront achevez, de peur que ce que j'ay toujours faict secrettement feust descouvert mais incontinent que mes dits modelles seront achevez, qui sera au plus tard dedans huict jours et qu'ils seront en chemin, lors je parlerai ausdits ouvriers pour sçavoir leur voulunté, et là, où je ne les pourré mener, je me ayderé des vostres.

“Sire, il vous plaira me avoir pour excusé, si je n'ay sceu me trouver au temps que je vous avoys promis, car l'envye que j'avoys de recouvrer l'engin que je vous mande a esté cause de mon tardement.

“Sire, je prié Dieu vous donner en bonne santé très longue et très heureuse vye.

“A Paris, le XXIX^{me} Apvril 1554.

“Vostre très humble et très obéissant serviteur.

“Jehan Erondelle”.

On the 17th of August 1556, Erondelle is mentioned as “Mint-master of Pau”; it is evident that the King of Navarre, in reward for the engraver's services, took him in his employ.

It is possible that the coins issued at Pau, about that time, and others struck previously at Paris, were engraved by Erondelle. Under Jeanne d'Albret, the mill of Pau turned out beautiful coins, no doubt with the machinery introduced by this clever artist and engineer.

Guiffrey has published a document, dated, 3rd October 1541, from Dijon, and signed by Marguerite of France, Queen of Navarre, where a certain Guillaume Erondelle, is mentioned as Goldsmith to that princess.

BIBLIOGRAPHY. — J.-A. Blanchet, *Les Graveurs en Béarn*, Dax, 1888.

EROPHILUS. This inscription is found on a cameo in green jasper, presenting a bust of Augustus, and no doubt the work of a modern Gem-engraver.

ERRARD, JEAN (*French*). Engineer in the service of Henri IV., of France, worked at Bar-le-Duc, and was entrusted in 1595 and 1599 with the coinage of various moneys, according to the following notes in Chevrier's, *Histoire civile, politique et littéraire de la Lorraine*.

“Il obtint de Henri IV le privilège singulier de faire frapper monnoye partout où bon lui semblerait, en France, jusqu'à la somme de cinquante écus en sols marqués seulement. Les lettres

patentes, qui lui confièrent ce droit, sont datées de Sancerre, 1795. La Chambre des Comptes les enregistra en 1599.

“ L’original de cette concession est ainsi conçu : « Aujourd’huy vingt-huictième janvier mil cinq cens quatre-vingt onze, le Roy estant à Sancère, a permis à Jean Errard, son ingénieur ordinaire, de battre et forger en toutes monnoyes et pour en faire ce que bon luy semblera, jusques a la somme de cinq cens escus d’or, de doublons et deniers en payant par ledit sieur Errard les droicts accoutumez, m’ayant sa Majesté commandé d’en expédier le présent brevet, et qu’elle a, pour ce, voulu signer de sa propre main et iceluy contresigné par moy, son conseiller et secretaire d’Estat de son commandement et de ses finances. Signé : HENRI. Et plus bas : RUZÉ. »

BIBLIOGRAPHY. — *Gazette numismatique française*, I, 1899, p. 106.

ERTEL, TRAUGOTT (*German.*). Coin-engraver, by whom exist thirteen pattern coins of Munich, the earliest having been executed in 1829.

BIBLIOGRAPHY. — Eyb, *Die Münzen und Medaillen der Stadt München*, 1875.

ERWIN VON STEGE (*Austrian.*). Mint-master at Vienna under Charles V. His father Konrad had filled the same post at Frankfort-on-Main, 1437-1456.

ESCHGER ET GHESQUIÈRE (*French*). A firm of Die-sinkers and Medallists established at Paris, circa 1860-1882. They have issued a large number of coins, jetons, medals, tickets, badges, &c. The coinage of Haïti, 1881, engraved by Laforestrie and Roty was issued by them. *Vide* **OESCHGER ET MESDAG**.

ESCLAT, JEAN DE L' (*French*). Coin-engraver at the Mint of Troyes, 1357-1358.

ESCRIU (*Spanish*). Medallist of the second half of the nineteenth century. I have seen by him a medal of the Naval Exhibition of Barcelona, 1872 ; another on the Accession of Alfonso XII., &c.

ESMERY, NICOLAS *Vide* **ÉMERY** and **AIMERY** *supra*.

ESPARBÈS, LOUIS (*French*). Sculptor, born at Toulouse on the 5th of March 1827 ; pupil of the Fine Art School of his native city. He is the author of several Portrait-medallions in clay, one of which was exhibited at the Salon of 1870.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

ESPERCIEUX, JEAN JOSEPH (*French*). Sculptor, born at Marseilles in 1758, died at Paris on the 18th of March, 1840. This artist distinguished himself as a statuary of great merit and also executed

Portrait-medallions in clay and Bas-reliefs which were exhibited at the Salons of the early part of the nineteenth century.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

ESPINAL, GUILLAUME (*French*). Also OSPINEL or HOSPINEL. Coin-engraver at the Mint of Troyes, from 1360 to 1361.

BIBLIOGRAPHY. — Natalis Rondot, *Les graveurs de la Monnaie de Troyes du XII^e au XVIII^e siècle*, Paris, 1892.

ESPINE, CHARLES PIERRE DE L' (*French*). Mint-master at Paris, from year V of the First Republic to 1820; symbol, a cock.

ESTENSE, BALTHASAR (*Vide* **BALDASSARE ESTENSE**, vol. I, p. 44). This artist was born at Reggio (Emilia) in 1443; he is supposed to have been the natural son of one of the princes of the Este family. His pictures are all destroyed.

ESZ, FRANZ JOSEF (*Austr.*). Sculptor of the second half of the eighteenth century. He resided at Munich, where he modelled a Portrait-medallion of Andreas Felix von Oeffele, a Bavarian numismatist, 1780.

ETEX, ANTOINE (*French*). Sculptor of the nineteenth century, born in 1808; by him are a bronze Portrait-medallion of Albert Lenoir, 1833, and others in clay of Charles Lenormant, Ferdinand de Lesseps, Pierre Leroux, Chateaubriand, Berryer, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

ETIENNE *Vide* **STEPHEN VAN HOLLAND**.

EUAINETOS *Vide* **EVAENETOS**.

EUARCHIDAS *Vide* **EVARCHIDAS**.

EUDES, EDOUARD CHARLES (*French*). Sculptor and Ivory-carver; pupil of Vechte.

The following Portrait-medallions in ivory were exhibited by him at the Paris Salons: 1880, M^{me} Lavalette; — 1882, M^{me} veuve Tructin; — The Deliverance of Orléans; — Coronation of Charles VII. at Reims; — Bianca Capello, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

EUDES, LOUIS ADOLPHE (*French*). Sculptor, born at Arès (Gironde) in 1818. Pupil of David d'Angers. This artist has executed some fine Medallions in bronze and clay, in imitation of his master's; the best known are: Captive des Amours, 1853; — La Mécanique et l'Hydraulique, 1870; — Portrait of Alphonse Karr, 1882, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

EUDES, JEAN (*French*). Coin-engraver at the Mint of Saint-Lô *circa* 1625.

EUELPISTOS. A fictitious Greek signature, which appears on two modern gems; one is a sard of the Grivaud Collection, representing Nemesis; the other exhibits a two-headed Chimaera, and an elephant's trunk holding caduceus.

BIBLIOGRAPHY. — King, *op. cit.*

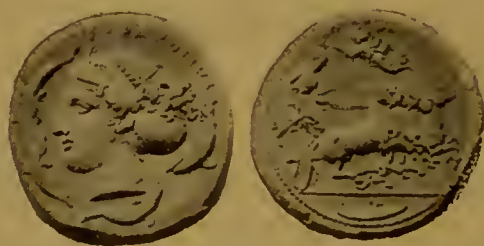
EUHEMEROS. Also a fictitious Greek signature, found on a sard, formerly in the Collection of the Landgrave of Hesse; the subject is, a Roman Emperor clad in armour.

BIBLIOGRAPHY. — King, *op. cit.*

EUKLEIDAS (*Greek*). A Syracusan Coin-engraver of the period of finest art, under Dionysios the Elder and his successors, B.C. 406-345. His productions excel in "in luxury of style and exquisite delicacy of work"; the best is no doubt a three-quarter-faced head of Pallas, which is justly famous¹.

The signature of this great artist, **ΕΥΚΛΕΙ** or **ΕΥΚΛΕΙΔΑ**, appears on most of the following coins, and with one exception always on the obv.

1. **Α**. Tetradrachm. Obv. by Eukleidas. **ΣΥΡΑΚΟΣΙΟΣ**. Female head to l., wearing earring and necklace; hair bound with sphen-



Syracusan Tetradrachm by Eukleidas and Evaenetos.

done, tied above, and ornamented in front with a swan swimming to l., and at the back with stars of eight rays, and with engraver's name **ΕΥΚΛΕΙ**; around, four dolphins. **Ρ**. by Evaenetos (*Vide* **ΕΥΑΕΝΕΤΟΣ**). *British Museum Catalogue Sicily*, n^o 190. *Du Chastel*, *pl. VII*, 75.

1. Numismatists now generally agree in considering the names, engraved in small characters, sometimes expressed by initial letters only, and often hidden in accessories or details of costume as artists' signatures, notwithstanding the strong objections which some authors, and especially the learned Danish archæologist, Herr H. F. Kinch, have raised against this view.

2. \mathcal{A} . Tetradrachm. Obv. by Eukleidas. $\Sigma\Upsilon\text{PAKO}$. Similar; ornaments in sphendone and engraver's name not visible. \mathcal{R} . by Eumenês (*Vide EUMENÊS*). *B. M. Cat., Sicily, n° 192*.

3. \mathcal{A} . Tetradrachm. Obv. by Eukleidas. $\Sigma\Upsilon\text{PAKO}\Sigma\text{IO}\Sigma$. Female head to l., wearing earring and necklace; hair rolled; beneath chin, a diptych, on the tablets of which, $\frac{\text{EVKA}}{\text{EIDA}}$; around, four dolphins. \mathcal{R} . by Eumenês (*Vide EUMENÊS*). *B. M. Cat. Sicily, n° 193*. — *Du Chastel, pl. VI, 62*. — *Mus. Hunter, t. 52, 17*. — *Torremuzza num. vet. Sic., t. 72, n° 11*.

A variety exists with loop to the diptych.

4. \mathcal{A} . Tetradrachm. Obv. by Eukleidas. Similar \mathcal{R} . by Evænetos (*Vide EVÆNETOS*); tablet in field; dolphins in ex. *Du Chastel, pl. VII, 74*. — *Spink's Numismatic Circular, May, 1901 n° 71575*.

There is a variety of head, with different \mathcal{R} . *Du Chastel, pl. VII, 76*.



Tetradrachm by Eukleidas and Eumenês.

5. \mathcal{A} . Tetradrachm by Eukleidas. Obv. $\text{KO}\Sigma\text{ION}$. Female head to l., wearing earring and necklace; hair bound with sphendone, over which several tresses fly back; beneath head, on a scroll, slightly incuse, EVKAEI ; around, four dolphins: plain border. \mathcal{R} . Quadriga to l., driven by male figure holding reins in both



Tetradrachm by Eukleidas.

hands, goad in r.; horses prancing; above, Nike flying to r., about to crown the charioteer; in ex., dolphin to l., border of dots. *B. M. Cat., n° 194*.

9. \mathcal{A} . Tetradrachm by Eukleidas. Similar type, without engraver's name. *B. M. Cat., Sicily, n° 195. Du Chastel, pl. VIII, n° 93.*



Variety of Tetradrachm by Eukleidas.

7. \mathcal{A} . Tetradrachm by Eukleidas. Similar type, of better style, with single bandeau behind. *Du Chastel, pl. VIII, 94.*



Variety of Tetradrachm by Eukleidas.

8. \mathcal{A} . Tetradrachm by Eukleidas. Obv. $\Sigma\Upsilon\text{P A KO}\Sigma\text{I}\Omega\text{N}$. Head of Pallas, three-quarter face to l., wearing necklace of pendants with medallion in centre, and richly ornamented Phrygian helmet having three crests, on the front of which, $\Delta\text{IEYEVK A}$; around,



Tetradrachm by Eukleidas.

four dolphins : plain border. \mathcal{R} . Quadriga to l., driven by female figure (Persephone) holding flaming torch and reins; above, Nike flying to r., about to crown her; the horses in high action; in ex., ear of barley to l. : border of dots. *B. M. Cat., Sicily, n° 198. —*

Du Chastel, pl. VIII, n° 90. — *P. Knight*, num. vet. p. 251. K. 3. — *Mus. Borb. I. t.* 56, 4.

9. *Æ.* Tetradrachm by Eukleidas. Similar; medallion of necklace bears a gorgon-head. *B. M. Cat., Sicily*, n° 199.

10. *Æ.* Drachm. Obv. by Eukleidas. Type of the preceding coin, without engraver's name. *R.* ΣΥΡΑΚΟΣΙΩΝ. Leucaspis in fighting attitude; in ex. ΛΕΥΚΑΣΠΙΣ. *Du Chastel*, pl. XI, 126.

11. *Æ.* Hemidrachm, after Eukleidas. Obv. as last. *R.* as n° 8. *Du Chastel*, pl. XI, 127.

12. *Æ.* Obv. Female head to l., hair bound in sphendone; in front, above forehead, *EY*. *R.* Wheel, within spokes of which ΣΥ—ΠΑ and two dolphins. (Berlin Museum.) *Weil*, pl. III, 8.

Dr Barclay V. Head (*Chronological Sequence of the Coins of Syracuse*, 1874) expresses the following judgment upon the work of Eukleidas: "Eukleidas and Kimon excelled in the representation of the full-face. The head of Pallas by Eukleidas, and that of Arethusa by Kimon, are now justly celebrated, especially the latter, while the former appears to have been so great a favourite at the time as to have been adopted for the drachms and half-drachms of this period, the reverses of which are, respectively, Leukaspis, and quadriga."

Prof. Rud. Weil describes in the following manner the art of the great Syracusan Master in connection with that of his contemporaries:

"Die jüngere Reihe der syrakusanischen Stempelschneider, deren Kunstweise zu derjenigen der Katanäer, Herakleidas und Choirion, in näherer Beziehung steht, hat ihren Hauptvertreter in Kimon. Ein Mittglied zwischen diesen Künstlern und den oben behandelten Syrakusanern (Eumenês, Sosion, Phrygillos, Euth, Evaenetos) bildet Eukleidas, indem er mit der Mehrzahl seiner Stempel sich noch den älteren Syrakusanern anschliesst, aber wegen seines Tetradrachmon mit dem Pallaskopf von Kimon nicht wohl zu trennen ist. Wie die ganze jüngere Gruppe der syrakusanischen Künstler arbeitet auch Eukleidas nur noch für Syrakus. A den Korakopf des Phrygillos erinnert sein Frauenkopf mit gerolltem Haar, der Künstlernamen steht hier in vertieften Buchstaben auf einem aufgeklappten Diptychon

EYKA
EIDA. Zu der zierlichen Hauptseite steht die plumpe Quadriga des Eumenês auf der Kehrseite in seltsamen Contrast, und doch wird an dem Nebeneinanderarbeiten Beider festzuhalten sein. An Arethusaköpfe mit dem Haar in der Sphendone, wie sie Eumenês and Evaenetos gebildet haben, reiht sich dem letzteren enge verwandt ein solcher des Eukleidas, das breite Stirnband der Sphendone schmückt hier ein Schwan, den Künstlernamen trägt in kaum erkennbaren erhabenen Buchstaben ein Streifen der Sphendone

hinten am Hals. Die Kehrseite bildet ein Evaenetos-Stempel. Ein dem vorigen durchaus ähnlicher Kopf mit **EY** in dem Stirnband der Sphendone steht auf der kleinen Kupfermünze (mit dem vierspeichigen Rad und zwei Delphinen als Kehrseite), die einer Serie des Phrygillos parallel laufen, zuerst beschrieben von Sallet, Zeitschr. f. Num. III, 240 (Taf. III, n. 8, Berlin). Ein weiterer Arethusakopf hat fliegendes Haar, mit einem breiten Bande umwunden, das gleich der Sphendone vorn mit dem Delphin, hinten mit Sternen geschmückt ist; unterm Kopf steht auf einer geöffneten Rolle der Künstlername **EYKΛEΙΔA**, dessen letzte Buchstaben durch den Doppelschlag nur in der Unterhälfte sichtbar werden. Mit dem Athenakopf gelangen wir auch in Syrakus zu den Köpfen in Vorderansicht; die Wangen sind mit reichen Locken umgeben, den Kopf bedeckt ein Prunkhelm, überragt von hohem Bügel und aufgeschlagenen Seitenklappen und geschmückt mit reichem Palmettenornament in Flachrelief, zwischen dem in feiner erhabener Schrift **EYKΛEΙΔA** sichtbar wird. Ohne beigefügten Künstlernamen ist dieser Typus auf Drachmen (Rs. Leukaspis) und Hemidrachm (Rs. Quadriga) übertragen. Von Kehrseitenstempeln ist nur einer mit dem Namen des Künstlers versehen, eine Quadriga mit zwei in volle Vorderansicht gebrachten Pferdeköpfe; der Name steht klein vor den Pferden, **E** etwas höher, **ΛEΙΔA** über der Querleiste. Am nächsten kommt diesem Stempel die Quadriga mit der fachselschwingenden Wagenlenkerin (Kora), welche als Kehrseite bei dem Athenakopf und ähnlich neben Vorderseiten des Phrygillos erscheint.”

The head of n° 3 reminds one of that of Korê by Phrygillos, as Prof. Weil notices in the above-quoted lines. There is also a great analogy between the head of n° 1, which is supposed to be that of Arethusa, and the creations of similar style by the engravers Eumenès and Evaenetos. The facing heads of Pallas by Eukleidas and Arethusa by Kimon are evidently due to the same inspiration and rank amongst the finest productions of Greek monetary art. There is perhaps more grace and suppleness in Kimon's style, whereas Eukleidas still belongs to the period of transition, and for this reason there is more strength in his work, which shows uncommon power, originality and mastery in the execution. One feels the Syracusan engraver had a full comprehension of his art; in his types of goddesses' heads, at once graceful and dignified, we see the exalted beauty, the lofty sentiment, and all the grandeur that fascinate us in Greek sculpture.

BIBLIOGRAPHY. — Dr Barclay V. Head, *Historia Numorum*, London, 1887. — Id., *On the Chronological Sequence of the Coins of Syracuse*, London, 1874. — Reginald Stuart Poole, *Catalogue of the Greek Coins in the British Museum*, Vol. I. Sicily, London, 1876. — Rudolf Weil, *Die Künstlerinschriften der Sicilischen Mün-*

zen, Berlin, 1884. — H. F. Kinch, *Observations sur les noms attribuées à des graveurs de monnaies grecques*, Revue numismatique, 1889. — Raoul-Rochette, *Lettre à M. le duc de Luynes sur les graveurs des Monnaies grecques*, Paris, 1831. — Comte Albéric du Chastel de la Howardries, *Syracuse, ses monnaies d'argent et d'or au point de vue artistique*, Londres, 1898. — Ad. Holm, *Geschichte Siciliens im Alterthum*, Band III, Leipzig, 1896. — Arthur J. Evans, *Syracusan "Medallions" and their Engravers in the light of recent finds*, London 1892. — Torremuzza, *Siciliae veteres nummi*, Panormi, 1771. — Von Sallet, *Die Künstlerinschriften auf griechischen Münzen*, Berlin, 1871. — L. Forrer, *Le graveur Eukleidas et ses monnaies*, Revue suisse de numismatique, 1898. — Dr Heinrich Brunn, *Geschichte der Griechischen Künstler*, Stuttgart, 1899.

EUMELOS. Fictitious Greek signature on some ancient Syracusan forgeries. Both the Duc de Blacas and the Duc De Luynes collections contained specimens of these pieces, undoubtedly old, but plated (fourrées). They were the work of contemporary forgers, who imitated the productions of Eumenês for the obverses and misspelt the name of the artist, whilst they employed types of Camarina and others for the reverses. The British Museum also possesses an example of one of these curious coins.

BIBLIOGRAPHY. — A. Salinas, *Examen de quelques contrefaçons antiques des tétradrachmes de Syracuse et du prétendu nom de graveur Eumélus*, Revue numismatique, 1864. — R. Weil, *op. cit.*

EUMENES (Greek). A Syracusan Coin-engraver, who flourished, circa B.C. 415-400. He belongs to the early school, and is the first artist whose name appears only on Syracusan coins. Dr B. V. Head, referring to the Syracusan coinage under the Democracy, B.C. 412-406, says : "Particular attention seems to have been now devoted to the coinage, and its beauty was regarded as an object of public interest. Hence the die-engravers were permitted for the first time to sign their work, and we frequently find that the two sides of the same coin are by different artists. Eumenes, Soson, and Phrygillos were the engravers employed principally upon the obverses of the coins which I would place before B.C. 406, and Eumenes, Evaenetos, and Euthymos upon the reverses during the same years".

The following coins, signed by this artist, are in the National Collection :

1. \mathcal{A} . Tetradrachm. Obv. $\Sigma\Upsilon\text{Ρ}\text{Α}\text{Κ}\text{Ο}\Sigma\text{Ι}\text{Ο}\text{Η}$. Female head to l., wearing earring and necklace; hair rolled; across front of head, ampyx, on which $\begin{smallmatrix} \text{ΕΥΜΗ} \\ \text{ΙΟΝ} \end{smallmatrix}$; around, four dolphins. \mathcal{R} . Quadriga to l., driven by charioteer, holding goad in r. hand, reins in both; horses galloping in step; above, Nike flying to r., carrying an untied wreath, and about to crown the charioteer: border of dots. *B. M. Catalogue, Sicily*, n° 140. — *Du Chastel*, Pl. VI, 66.

There is a variety without engraver's name. *Du Chastel*, Pl. VI, 67.

2. *Æ.* Tetradrachm. Obv. **ΣΥΠΑΚΟΣΙΩΝ**. Similar head, without ampyx; beneath, **ΕΥΜΗΝΟΥ**; around, for dolphins. *℞.* Similar, *B. M. Cat.*, n° 141. — *Du Chastel*, Pl. VI, 68.

3. *Æ.* Tetradrachm. Obv. Similar. *℞.* Similar type; beneath horses, a crane to l.; in ex., a fish swimming to l., followed by a dolphin. *B. M. Cat.*, n° 142.

4. *Æ.* Tetradrachm. Obv. **ΣΥΠΑΚΟΣΙΩΝ**. Female head to l., wearing earring and necklace; hair bound with a crossed cord, locks of hair flying loose over the head; beneath, traces of **ΕΥΜΗΝΟΥ**; around, four dolphins. *℞.* Similar type; no symbol; in ex., scallop; same border. *B. M. Cat.*, n° 143. — *Du Chastel*, Pl. VI, var. 68.

5. *Æ.* Tetradrachm. Obv. **ΣΥΠΑΚΟΣΙΩΝ**. Female head to l., wearing earring and necklace; hair bound with a diadem crossed; behind, **ΕΥΜΗΝΟΥ**; around, four dolphins. *℞.* Quadriga to l., driven by charioteer, holding goad and reins; horses galloping in step; above, Nike about to crown charioteer with untied wreath; in ex., **ΕΥΜΗΝΟΥ**; border of dots. *B. M. Cat.*, n° 144.

6. *Æ.* Tetradrachm. Obv. [**ΣΥ**]**ΠΑΚΟΣΙΩΝ**. Female head to l., wearing earring and necklace; hair rolled; behind neck, **ΕΥ**; around, four dolphins. *℞.* Quadriga to l., driven by charioteer, holding reins in both hands, goad in r.; horses galloping in step; above, Nike flying to r., about to crown charioteer; beneath horses, **ΕΥ**; in ex., a fish swimming to r., followed by a dolphin; border of dots. *B. M. Cat.*, n° 146.

7. *Æ.* Tetradrachm. Similar; beneath, **ΕΥ**. *B. M. Cat.*, n° 147.

8. *Æ.* Tetradrachm. Obv. By Eumenes. **ΣΥΠΑ ΚΟΣΙΩΝ**. Female head to l., wearing earring and necklace; hair rolled; beneath, **ΕΥΜΕΝΟΥ**; around, four dolphins. *℞.* by Evaenetos (*Vide EVÆNETOS*). *B. M. Cat.*, n° 148. — *Head*, Pl. III, 13. — *Du Chastel*, Pl. VI, 64.

9. *Æ.* Tetradrachm. Obv. by Eumenes. **ΣΥΠΑΚΟΣΙΩΝ**. Female head to l., wearing earring and necklace; hair bound with sphendone, tied above and ornamented with stars; in field below, **ΕΥΜΕΝΟΥ**; around, four dolphins. *℞.* Similar. *B. M. Cat.*, n° 150.

10. *Æ.* Tetradrachm. Obv. by Eumenes. **ΣΥΠΑ...** Female head to l., wearing earring and necklace; hair rolled; beneath, **ΕΥ**; around, four dolphins. *℞.* by Evaenetos (*Vide EVÆNETOS*). *B. M. Cat.*, n° 151.

21. *Æ.* Tetradrachm. Obv. by Eumenes. Similar type to n° 9;

signature, **ΕΥΜΕΝΟΥ**. \mathcal{R} . by Euth... (*Vide* **EUTHYMOS**). *B. M. Cat.*, n° 152.

12. \mathcal{A} . Tetradrachm. Obv. by Eumenes. **ΣΥΡΑΚΟ Σ**. Head of Persephone to l., wearing earring and necklace to which is attached a lion's head ornament; her hair is rolled and bound with ears of barley; beneath, **ΕΥΜ**; around, four dolphins. \mathcal{R} . by Euth... (*Vide* **EUTHYMOS**). *B. M. Cat.*, n° 153. — *Du Chastel*, Pl. VI, 71.



Tetradrachm by Eumenes and Euthymos.

13. \mathcal{A} . Tetradrachm. Obv. by Soson. \mathcal{R} . by Eumenes (?) Quadriga to l. driven by charioteer, holding goad in r. hand, reins in both; horses galloping in step; above, Nike flying to r. carrying an untied wreath, and about to crown charioteer; in ex., two dolphins meeting: border of dots. *B. M. Cat.*, n°s 154 and 155.

14. \mathcal{A} . Drachm, by Eumenes. Obv. **ΣΥΡΑΚΟΣΙΩΝ**. Female head to r., wearing earring and necklace; hair bound with diadem crossed; beneath, **ΕΥΜΕΝΟΥ**; around, four dolphins to r. \mathcal{R} . **ΛΕΥΚΑΣΠΙΣ**. Leukaspis advancing to r., in attitude of attack, wearing crested helmet with feather at the side, and carrying on l. arm oval shield, and in r. hand sword, the scabbard of which hangs behind him, suspended by a strap passing over r. shoulder: border of dots. *B. M. Cat.*, n°s 162 and 163. — *Head*, Pl. III, 15.

15. \mathcal{A} . Tetradrachm. Obv. by Evaenetos. \mathcal{R} . by Eumenes (?) as n° 13. *B. M. Cat.*, n° 189.

16. \mathcal{A} . Tetradrachm. Obv. by Eukleidas. \mathcal{R} . by Eumenes, as n° 13. *B. M. Cat.*, n° 191.

17. \mathcal{A} . Tetradrachm. Obv. by Eukleidas. \mathcal{R} by Eumenes. Similar; beneath horses, **ΕΥ**. *B. M. Cat.*, n° 192.

18. \mathcal{A} . Tetradrachm. Obv. by Eukleidas. \mathcal{R} . by Eumenes. Quadriga to l., driven by charioteer holding goad and reins; horses galloping in step; above, Nike flying to r., about to crown charioteer; in ex., **ΕΥΜΗΝΟΥ**: border of dots. *B. M. Cat.*, n° 193. — *Du Chastel*, Pl. VI, 62.

Mr Arthur J. Evans has shown that the true spelling of this artist's name should be Eumenes, and not Eumenos: "On his

more archaic coins with the civic inscription **ΣΥΡΑΚΟΣΙΟΝ**, this artist invariably signs **EYMHNOY** or **EYMH**^{YON}. On his later types associated with reverses by Evaenetos or Euth..., and with the inscription **ΣΥΡΑΚΟΣΙΟΝ**, the signature is always **EVMENOY**. This shows that the true form of the name was *Euménēs* (Εὐμένης), and



Tetradrachm by Eukleidas and Eumenes.

not *Euménos* (Εὐμένης)”. The same writer expresses the opinion that Evaenetos and Eukleidas were the pupils of Eumenes, whose style is somewhat rude in comparison with that of the later artists.

BIBLIOGRAPHY. — Reginald Stuart Poole, *op. cit.* — Rud. Weil, *op. cit.* — Cte du Chastel, *op. cit.*, etc.

EUSEBIUS (*Frankish*). On a coin of the Bibliothèque Nationale in Paris, the name of this moneyer appears; the coin was struck at Canterbury, and it bears on obv. the legend **EVSEBII MONITA**, and profile Merovingian bust to l., and on R. **+ DOROVERNIS CIVITAS** with cross moline. It is supposed that Eusebius was “a Frankish goldsmith who came over to England in the train of Queen Berchta on her marriage with Aethelberht, king of Kent”.

BIBLIOGRAPHY. — C. F. Keary, *Catalogue of English Coins in the British Museum. Anglo-Saxon Series. Vol. I, Int. XII, XV.*

EUSTACHE, SYLLA (*French*). Contemporary Medallist, residing at Paris. Pupil of Gabriel Guay, Emile Laporte and Gerbier. At the Salon of 1898, he exhibited the following beautiful plaques : Gélardin ; — Brunetta ; — Chatte Kiribi ; — Sarah Bernhardt, &c. At the Paris Universal Exhibition, 1900, this artist showed two medals in gold with portrait of M^{me} Sarah Bernhardt.

EUTHUS. Fictitious Greek signature on a modern cameo, representing Silenus seated on the ground ; in front, two cupids, one playing the lyre, the other the syrinx.

BIBLIOGRAPHY. — King, *op. cit.*

EUTHYMOS (*Greek*). Syracusan Coin-engraver, whose signature **EYΘ** appears on several coins of the best period.

1. \mathcal{R} . Tetradrachm. Obv. by Eumenes. \mathcal{R} . by Euth... Quadriga to r., driven by naked winged youth, looking upwards towards Nike, flying to l., who crowns him; in ex., **EYΘ**, and Skylla



Tetradrachm by Eumenes and Euthymos.

swimming to r., her r. arm extended towards a fish, which swims before her, her l. holding a trident over her shoulder; behind her, a dolphin to r. : border of dots. *B. M. Cat.*, *Sicily*, n^{os} 152 and 153.

2. \mathcal{R} . Tetradrachm. Obv. by Phrygillos. \mathcal{R} . by Euth. Similar. *B. M. Cat.*, n^{os} 156 and 157.

On a coin of Elis, struck before B.C. 421, the engraver's name **EYΘ**... appears and Dr Head thinks that this artist "is not improbably the same **EYΘ**... who was shortly afterwards employed as a coin-engraver at Syracuse". The coin in question has on obv., an eagle devouring hare, the \mathcal{R} . is described as follows: Incuse square, within which, **FA**; Nike with spread wings running to l. holding wreath in outstretched hand; in front, **EYΘ**...

The Syracusan type by Euthymos shows great resemblance to the reverse of one of the latest tetradrachms of Selinus, and this comparison has induced Dr Weil to regard Euthymos as a Selinuntine or Akragantine engraver. Mr Arthur Evans however does not adopt this view, and is inclined on the contrary to believe "that engravers of both cities (Syracuse and Selinus) borrowed the type independently from that found on a fine series of Kyrenean gold staters, which, from the early character of their style and epigraphy, must have been struck about the same period as our Sicilian pieces".

It is interesting to note that "the Syracusan tetradrachms signed **EYΘ**, presenting the Kyrenean scheme of the quadriga, seem to have been specially selected for imitation by the Siculo-Punic die-sinkers during the period of preparation which immediately preceded the great Carthaginian invasion of 409 B.C." (A. J. Evans, *Syracusan "Medallions"*, p. 63, sqq.)

It is probable that Euthymos flourished between B.C. 430 and 409, but whether the artist was of Eleian origin and, attracted by the wealth of the Sicilian metropolis, later on settled at Syracuse, or whether he was a Syracusan, who was entrusted with the cutting

of dies for Elis, it is a question which for the present cannot be answered with any certainty.

BIBLIOGRAPHY. — Reginald Stuart Poole, *op. cit.* — Dr B. V. Head, *op. cit.* — A. J. Evans, *op. cit.* &c.

EUTYCHES (*Greek*). A celebrated Gem-engraver of the Augustan age; he was a son of the famous Dioscorides, whose two other sons, Herophilus and Hyllus, also distinguished themselves in the glyptic art. Eutyches is the author of a fine intaglio, engraved on rock crystal, presenting a facing bust of Athena, holding her robe on the breast. This celebrated gem, which is already mentioned by Cyriacus of Ancona at the beginning of the fifteenth century, and which now is in the Berlin Museum, bears a full signature of the artist :

ΕΥΤΥΧΗΣ ΔΙΟΣΚΟΥΡΙΔΟΥ ΑΙΓΕΙΑΟΣ ΕΠ (c1st).

From this inscription we learn that Eutyches was the son of Dioscorides, and that he originated from Aegae, in Cilicia.

In connection with this remarkable gem, King gives some further particulars which are worth quoting here *in extenso*. “ The authenticity of the inscription on the gem of Eutyches has been recently established in a most striking manner by unexpected testimonies, dating from a remote period, which furnish the strongest external evidence to Tölken’s internal reasons in favour of the genuineness of the inscription. De Rossi has found amongst the papers of Cyriac of Ancona, in the Vatican MS., the following notice : “ Eugenii Papae, an. XV 1445) Venetum ser. ab urbe condita M.XX.III. (*i. e.* 1023 years from the founding of Venice). Ad crystallinam Alexandri capitis ymaginem. Hec antiquis Grecis litteris inscriptio consculpta videtur.

ΕΥΤΥΧΗΣΟ
ΔΙΟΣΚΟΥΡΙΔΑΥ
ΑΙΓΕΛΙΟΣ·ΕΠ

Quae Latine sonant : Eutyclus Dioscuridis Aigeius fecit. ” According to the words that follow, “ Bertutio Delphino Venetum Alexandreae classis, praefecto ”, the gem appears to have been presented by the latter to Cyriac. The opinion of Em. Braun’s, that the supposed Alexander was no other than our Pallas, has received a speedy confirmation by a further communication of De Rossi’s out of another Vatican MS., which proceeds from a contemporary of Cyriac’s *i. e.* the beginning of the fifteenth century : “ Ad M. Læpomagnum ex K. A. (Kyriaci Anconensis) litterarum particula de Alexandri Macedonis in cristallino sigillo comperta nuper imagine praescripta cum inscriptione. ‘ Præterea ut insigne admodum aliquid tibi referam, cum mihi Io. Delphin ille Νύμφης dili-

gens atque Φιλοπονότατος apud eum per noctem praetoria sua in puppi moranti pleraque nomismata pretiosasque gemmas ostentasset, alia inter ejusmodi generis supellectilia nobile mihi de cristallo sigillum ostendit, quod polliciaris digiti magnitudine, galeati Alexandri Macedonis imagine pectore tenus, miraue Eutyctitis artificis ope, alta corporis concavitate, insignitum erat; et expolitae galeae ornamēto, bina in fronte arietum capita, certa Ammonii Jovis insignia parentis, tortis cornibus impressa : ac summo a vertice thyra, cursu veloci λαρχικῶς molossos hinc inde gerere videtur ; insigni artis pulchritudine : et sub galea, tenuissimis hinc inde capillamentis princeps, subtili velamine et peregrino habitu elaboratis a summitate listis amictus, dexteram et nudam cubitenus manum, vesti summo a pectore honeste pertentantem, videtur admovisse ; et gestu mirifico facies, regioque aspectu acie obtuitum perferens, vivos nempe de lapide nitidissimo vultus, et heroicam quoque suam videtur magnitudinem ostentare. Cum et ad lucem solidam gemmae partem objectares, ubi cubica corporalitate, intus sublucida et vitrea transparenti umbra mira pulchritudine membra quoque spirantia enitescere conspiciantur ; et tam conspicuae rei opificem superscriptis inibi consculptis litteris Graecis atque vetustissimis intelligimus”.

King gives three other gems, of a dubious character, by this engraver ; as other writers do not mention them, it is probable they are not genuine : Phoebus in his car, onyx (The Hague) ; — Head of a young Roman, calcedony ; — and, Minerva putting her vote in the urn at the trial of Orestes (Eckhel).

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, Paris 1894. — King, *op. cit.* — Babelon, *Gemmae*, Dictionnaire des Antiquités grecques et romaines, p. 1479. — King, *Handbook of Engraved Gems*, 1884. — Furtwängler, *Antike Gemmen*, Leipzig, 1900.

EVÆNETOS (*Greek*). “ Kimon is a great artist : Evaenetos is the greatest of all in the branch that he has cultivated. He is the Pheidias of coin-engraving ”. This is Lenormant’s opinion of the celebrated Engraver, whose signature appears, not only on coins of Syracuse, but also on some of Camarina and Catana, and whose fame is due, above all, to the magnificent dekadrachm, which Dr B. V. Head calls ” the chef d’œuvre of the art of coin-engraving ”. Mr Poole, in *Greek Coins as illustrating Greek Art* (*Num. Chron.*, 1864, p. 244, *sqq.*) expresses the view that “ nothing more delicately finished has been produced by Greek art than Evaenetos ’ Persephone ”, and long before him, Winckelmann, quoted by Mr. Arthur Evans, remarked, speaking of this head, “ It transcends all imagining ”, and further, he asked, “ Might not Raffaele, who complains that he could not find in Nature any beauty worthy to stand for Galatea, have taken her likeness from the best Syracusan coins, since in his days — with the exception of the

Laocöon — the finest statues were not yet discovered? Beyond these coins human comprehension cannot go”.

The following coins were engraved by Evaenetos (Circ. B.C. 405-345).

SYRACUSE

1. *Α*. Piece of 100 Litra or Double Dekadrachm. Obv. **ΣΥΡΑΚΟΣΙΩΝ**. Head of goddess to l., wearing triple earring and necklace, hair in sphendone, adorned with stars; in the field, behind the head, the artist's signature **ΕΥΑ**. *Ρ*. **ΣΥΡΑ** Herakles kneeling on r. knee, and strangling lion with both arms; behind, club. Weil. Pl. II, 3.

2. Another, similar, with signature **ΕΥΑΙΝΕ**. *Revue numismatique*, Paris, 1840, p. 21.

3. Another, similar, without signature (*illustrated*). Some of these were also executed by Kimon; a specimen in the British Museum is signed **ΚΙ**.



Obv. of *Α* Double Dekadrachm by Evaenetos.

4. *Α*. Piece of 50 Litra or Gold Dekadrachm. Obv. **ΣΥΡΑΚΟΣΙΩΝ**. Young male head (the River Anapus) to l.; around, border of dots. *Ρ*. **ΣΥΡΑΚΟΣΙΩΝ** on a bar beneath an incuse square, within which a free horse prancing to r. *B. M. Cat.*, Sicily, n° 169.

5. Another, similar. Obv. **ΣΥΡΑ**; behind head **Ε**. *B. M. Cat.*, n° 172.

6. Another, similar. Obv. **ΣΥΡΑ**; no signature; behind head, corn-grain. *Montagu Catalogue, Greek*, Part. I, n° 149.

Kimon also engraved dies for this piece.

7. *Α*. Dekadrachm. Obv. **ΣΥΡΑΚΟΣΙΩΝ**. Head of Persephone to l., wearing earring and necklace; hair turned up behind, arranged in wavy curls, and bound with wreath of corn-leaves; around, four dolphins; in field, under chin, **Δ** (*Δελφίνων*); beneath the whole, **ΕΥΑΙΝΕ**: border of dots. *Ρ*. Quadriga to l., driven by charioteer holding goad and reins; horses in high action; above, Nike flying to r., about to crown the charioteer; in ex., a ledge or step, on and against which is placed a suit of defensive armour, consisting of helmet and shield, cuirass and greaves; beneath, **ΑΘΛΑ**: border of dots. *B. M. Cat.*, n° 173. Struck probably about 406 B.C.

8. Another, similar, without Δ on obv. *Du Chastel*, pl. 13. n° 146.

7. Another, similar. Face of different style; $\text{A}\Theta\text{A}\text{A}$ under exergual line. *Du Chastel*, n° 144.



Silver Dekadrachm by Evaenetos.

18. Another, similar. Signature, **EYAINETOY** in full under neck; below, dolphin. *Montagu Catalogue, Greek*, Part I, n° 150.

11. Another, similar. Without signature; beneath chin, a dot. *B. M. Cat.*, n° 179.

12. Another, similar. Under chin, a dot; behind neck, a star of four rays. *B. M. Cat.*, n° 182.

13. Another, similar. Under chin, a dot; behind neck, a star of eight rays. *B. M. Cat.*, n° 184.

14. Another, similar. Under chin, no dot; behind neck, a star of eight rays. *B. M. Cat.*, n° 185.

15. Another, similar. Behind neck, a scallop-shell. *B. M. Cat.*, n° 186. Several varieties.

16. Another, similar. Beneath chin, griffin's head to r. *B. M. Cat.*, n° 187.

17. Another, similar. Behind the head, a griffin's head, and beneath the chin, another. *Num. Circ.*, 1896, col. 1559, n° 8.

18. Another, similar. In front of neck 1 and behind a scallop-shell. *Montagu*, I, n° 151.

19. Another, similar. Cockle-shell, turned the reverse way to what is generally seen, behind the head. *Num. Circ.*, 1896, col. 1559, n° 6. — *Du Chastel*, pl. 13, n° 144.

20. Another, similar, described as follows by Mr. Arthur Evans and believed by him to be the work of a new artist: Obv. Head of Persephone in a severer style, and with more flowing hair. Inscription: **ΣΥΡΑΚΟΣΙΩΝ** removed to lower circumference of coin. R. Quadriga, &c., in new style, passing stand (?); action of horses

less high and more rhythmic ; arms larger and more ornate ; and inscription **ΑΘΛΑ** in large letters above shield. In right hand corner of exergue, signature **NK** or **HK** in mon (?) in microscopic characters. Evans, *Syracusan "Medallions" and their Engravers*, p. 16, n° 15.

20^a. **℞**. Tetradrachm. Exact reproduction of Evaenetos' medalion on a reduced scale. *Carfrae Sale Cat.*, 1894, n° 68. — *A late Collector's Sale Cat.*, 1900, lot 154, realized £ 42.

These so-called "Medallions" by Evaenetos are considered by most connoisseurs as the finest coins ever produced. "Depuis longtemps", wrote Lenormant, "le jugement unanime de tous les connoisseurs a proclamé ces Pentecontalitra de Syracuse, gravés par Événète et Cimon, même avant qu'on eût su discerner les noms de leurs auteurs, le *nec plus ultra* de l'art monétaire. Des deux graveurs, Cimon ne doit être classé que le second, et pourtant ses œuvres surpassent de beaucoup ce qui a été fait de plus remarquable dans le même art à la Renaissance... Cimon n'est qu'un grand artiste ; Événète est le plus grand de tous dans la branche qu'il a cultivée. Il est comme le Phidias de la gravure en monnaies. Regardez pendant quelque temps une pièce gravée par lui, et bientôt vous oublierez les dimensions exiguës de l'objet que vous tenez à la main ; vous croirez avoir sous les yeux quelque fragment détaché des frises du Parthénon ; c'est le propre de l'art parvenu à sa perfection, de donner autant de grandeur aux plus petits qu'aux plus immenses objets, et de rassembler sur un flan monétaire de six ou sept centimètres de diamètre autant de beauté et de puissance que dans une statue colossale (*La Monnaie dans l'Antiquité*, III, p. 269).

21. **℞**. Tetradrachm. Obv. **ΣΥΡΑΚΟΣΙΩΝ**. Female head to l. (Arethusa ?) wearing earring and necklace ; hair bound with sphendone, tied above, and ornamented in front, with a dolphin to l.



Tetradrachm by Evaenetos.

above waves, and behind, with three stars of eight rays ; around, four dolphins ; on the lower dolphin in front **ΕΥΑΙ**. **℞**. Quadriga to r. ; driven by bearded male figure holding goad and reins)

horses galloping; the rein of the farthest horse broken and trailing upon the ground; above, Nike flying to l., carrying a wreath with which she is about to crown the charioteer, in one hand, and in the other, a label suspended by a cord, bearing the legend **EYAIN** **ETO**; in ex., two dolphins meeting: border of dots. *B. M. Cat.*, n° 88 (*illustrated*).

This coin is the earliest work on record by Evaenetos; it was struck before 420 B.C., and is the prototype of Kimon's earliest "medallion", and of some issues of Himera, before 408 B.C., and Segesta, by about 415 B.C. The reverse type of this piece is often found associated with obverses by Eumenes and Eukleidas.

22. **Æ.** Tetradrachm. Obv. by Eumenes. **℞.** by Evaenetos, as n° 21. *B. M. Cat.*, n° 148. — *Head*, Pl. III, 13. — *Du Chastel*, Pl. VI, 64.

23. **Æ.** Tetradrachm. Obv. by Eumenes. **℞.** by Evaenetos, similar. *B. M. Cat.* n° 150.

24. **Æ.** Tetradrachm. Obv. by Eumenes. **℞.** by Evaenetos. Quadriga to r., driven by female charioteer holding goad and reins; horses galloping; the rein of the farthest horse broken and trailing upon the ground; above, Nike flying to l., about to crown charioteer; in ex., a chariot-wheel lying on the ground, and on the line of exergue, **EYAINETO** in minute characters: border of dots. *B. M. Cat.*, n° 151.

25. **Æ.** Tetradrachm. Obv. by Eukleidas. **℞.** by Evaenetos. As last. *B. M. Cat.*, n° 190. — *Du Chastel*, Pl. VII, 75. (*Vide Illustration under EUKLEIDAS*, n° 1).

26. **Æ.** Tetradrachm. Obv. by Evaenetos. As n° 21. **℞.** by Eumenes (*Vide EUMENES*?). *B. M. Cat.*, n° 189.

27. **Æ.** Hemidrachm. Obv. **ΣΥΡΑΚΟΣΙΩΝ**. Female head to l., wearing earring, necklace, and sphendone, tied in front; on either side, a dolphin downwards. **℞.** Quadriga to l., driven by charioteer holding reins in both hands, goad in r., horses prancing; the rein of the farthest horse broken and trailing; above, Nike flying to r., crowning charioteer; in ex., a chariot-wheel lying on the ground: border of dots. *B. M. Cat.*, n° 163. — *Head*, pl. III, n° 16.

Von Sallet and Mr. Arthur Evans agree in the opinion, that "between the execution of Evaenetos' early tetradrachm dies and those of his "medallions" there must have elapsed a considerable period of years (two or three decennia)". After the Athenian siege, the artist is found again at Syracuse, when he engraved the new gold hundred and fifty-litra pieces, about 409 B.C. During the interval, the artist probably worked at Catana, Camarina, and Segesta, on some of the coins of which cities we meet with his signature.

CATANA

28. \mathcal{A} . Tetradrachm. Obv. **KATANAIQN**. Head of Apollo to l., laureate; hair turned up behind; on either side, knotted fillet, with bell attached, and cray-fish upwards. \mathcal{R} . Quadriga to l., driven by charioteer, wearing long chiton, holding reins in both hands, and striking horses with goad; horses in high action; on this side of the chariot, meta; above, Nike, flying to r., bearing wreath and tablet inscribed **EYAIN**; under horses' feet, pellet; line of ex. double; in ex., crab: border of dots. *B. M. Cat.*, Sicily, n° 35 (*illustrated*).



Tetradrachm of Catana by Evaenetos

29. \mathcal{A} . Drachm. Obv. **AMENANOS**. Head of young river-god, Amenanos, to l., with short horn, diademed; around, two river-fishes and cray-fish; beneath neck, **EYAI**. \mathcal{R} . In exergue **KATANAIQN**. Fast quadriga to r., driven by charioteer holding goad and reins; rein of farthest horse hangs loose; above, Nike, flying to l., crowning charioteer: border of dots. *B. M. Cat.*, n° 37.

Two varieties of this type, differing in style and treatment of the head of Amenanos are mentioned by A. v. Sallet in *Zeitschrift für Numismatik*, 1889, p. 2.

30. Another, similar. Obv. **AMENANOS**. Similar head; around, three river-fishes; in field, to l., **EYAI**. *B. M. Cat.*, n° 39.

CAMARINA

31. \mathcal{A} . Didrachm. Obv. Bust of river-god Hipparis, three-quarter face, towards l.; having small horn on either side of the forehead, hair loose; on neck **EYAI**; on either side, a fish, downward; all in a circle of waves, \mathcal{R} . **KAMAPINA**. Nymph Kamarina, seated to r., on the back of swan swimming to l., with wings spread; the nymph looks to l., her r. arm is round the swan's neck, her peplos falls over her knees, and she holds the upper part with both hands as a sail; beneath swan, waves, amid which, fish to r.; in field to r., fish leaping: border of dots. *B. M. Cat.*, n° 16.

SEGESTA

32. *Æ*. Tetradrachm. Obv. **ΣΕΓΕΣΤΑΞΙΑ**. Head of Segesta to r., wearing earring, necklace, and *sphendone*, ornamented with star, behind; beneath, stalk of barley to l. *℞*. **ΣΕΓΕΣΤΑΙΩΝ** Youthful hunter to r., standing with l. foot upon a rock; r. hand resting on hip; l. elbow on knee; he wears pilos suspended behind neck, a strap round shoulder, cothurni, and over l. arm chlamys; carries in l. hand two javelins; at his feet, two hounds to r.; border of dots. *B. M. Cat.*, n° 32.

From the close analogy between the obv. type of this coin and the head of Arethusa on Evaenetos' early Syracusan dies, Mr. Evans concludes that this tetradrachm of Segesta was executed by this artist, "or at least by some Syracusan pupil of this engraver".

To Evaenetos, Mr. Evans attributes also a Syracusan Hemidrachm, signed **E** on *℞*., and which he describes as follows:

33. *Æ*. Hemidrachm of Syracuse. Obv. Female head to l., wearing star-spangled *sphendone*, necklace, and, apparently, spiral earring; on either side, a dolphin downwards; below, **ΣΥΡΑΚΟΣΙΩΝ**. *℞*. Quadriga to r., much resembling that of Evaenetos' signed tetradrachms (*B. M. Cat.*, n° 188) but without the trailing rein, driven by male charioteer, crowned by flying Nike. In ex. **E** between two dolphins.

It is possible that Evaenetos practised the craft of Gold and Silver-smith besides that of Die-Sinker, as they were nearly always associated, and to again quote Mr. Evans, "it seems fairly ascertained that he also exercised the profession of a Gem-engraver."

This artist's types have been imitated in the latest issues of Syracuse, on the Siculo-Punic series, and on coins of Locri Opuntii, Pheneus, Messenia, Pherae in Thessaly, Knossos in Crete, Centuripae in Sicily, Metapontum, Arpi in Apulia, Massalia in Gaul, and Rhoda in Spain, etc.

It would appear that the medallions of Kimon and Evaenetos were struck out of the silver "poured into the Syracusan treasury by the successful issue of the war against the Athenians". Whether they were used as prize-money either for the purpose of rewarding victors in the games or in actual warfare, is a matter of conjecture. The writer above-referred to says, "It is in connexion with the institution of the New Assinarian Games commemorating the Athenian overthrow that the noble fifty-litra pieces were once more issued by the Syracusan Mint. The Assinarian Games, as we learn from Plutarch, were first celebrated in September, B.C. 412, on the first anniversary of the Victory, and it is to this date that

the first distribution of these noble coins must in all probability be referred." (Evans, *Syracusan 'Medallions'*, pp. 142 and 143.)

The period of Evaenetos' activity ranges between 425 B.C. and 385.

As to his style and art, Lenormant : "Comme beaucoup de grands maîtres, Evénète a progressé constamment dans le cours de sa carrière et modifié sa manière d'une manière sensible. A ses débuts, dans les dernières années du v^e siècle, son style et son faire participent beaucoup de ceux d'Eumène, avec qui il commence par être associé et qui semble avoir été son maître. C'est Raphaël dans sa première manière, encore sous l'influence du Pérugin. Evénète a déjà, de plus qu'Eumène, ce je ne sais quoi de divin où se sent l'artiste de premier ordre ; mais il lui emprunte un dernier reste de la raideur et de la dureté de l'ancien style. Peu à peu son style s'assouplit et se perfectionne, il gagne de la douceur et de la liberté, mais en gardant toujours un accent de grandeur simple et de sévérité jusque dans la grâce, qui atteint au sublime. Comme précision et science du modelé, il est incomparable ; ses têtes de divinités respirent un souffle vraiment idéal ; il sait être riche sans tomber dans cette série d'ornements et de détails qui finit par rapetisser une œuvre d'art. Son exécution arrive à une finesse égale à celle de la gravure des intailles ou des camées sur les gemmes ; cette finesse inouïe de travail est même son écueil, car dans les figures de petite dimension des revers des tétradrachmes il la pousse presque jusqu'à la sécheresse. C'est à ce moment le plus complet du développement de son talent qu'il grave les coins des pentecontalitra." (*La Monnaie dans l'Antiquité*, III, 270).

"If nothing survived of all the sculpture of the ancients" said the great art-critic, W. J. Stillmann, "Greek coinage alone would demonstrate that the race to which it owed its existence was more conversant with the qualities of beauty and had a finer spiritual constitution than any other race of which we have any kind of record. We learn from it that when all surrounding nations were buried in the barbarism of wild, or sunk in the heaviness of sensual, life, the Greeks were showing the most intense vitality and the finest mental susceptibilities as well as the purest moral qualities that mankind have ever shown, and we do not need Plato and the poets to assure us that the typical Greek of 400 B.C., and of some generations before and after, was, in all demanded by the balance of the qualities belonging to man as the intellectual and spiritual being, such as no age before or since, of which we know, has been able to show. The complexus of art, as painting, sculpture, poetry, music or any other form that may be devised, is the truest and most absolute expression of the essential character of man that can be made. Its existence as a dominant element of nationality or

individuality implies a healthy and stirring intellect, a temperament open to all the influences of nature, and a more or less vivid susceptibility to those moral emotions which are the springs of all aspirations and of all ideals, the life of our life, the animus of our complex being. The subtlety, the infinite variety, the ineffable beauty, the exalted ideal, which pervade Greek art could never have had a beginning in men who were materialists, sensualists, or dullards. The keen sense of beauty it shows is the proclamation of a nature gifted with the keenest and subtlest perceptions of visible things as well as of sensibility to the impressions which the mind receives from those variations of external form that point to the ideal.

“The origin of coinage was not due to art, although when the Greeks took it up it became a favoured vehicle for artistic expression, as did all articles of use with a people to whom beauty was the main motive of intellectual activity. It came as the proper offspring of commerce, its immediate progenitor being the personal seals and symbols, the *arms*, as we may say, of monarchs and communities. The impression of a seal on an object, or on a disc of clay attached to it, would naturally lead to the employment of the same symbols on the coins when the idea of a medium of exchange was put into practice, as the guarantee of value of the sovereign who adopted it; but while in the object whose value was in the manufacture, as an earthen pot, the name or mark of the maker was the important item, in the piece of bullion, whose value was in the certainty of the quantity of metal in it, the mark of the guarantor was the only satisfactory one. When the Greek cities were the coiners, of course the symbol of the city was the appropriate mark of coinage, and here the fine sense of the race found its opportunity to embody, in the purest form of decoration the world has ever seen, all the various objects of veneration or preference of all its communities; and under the conditions which determined the nature of Greek art, it, in the later days, became ideal, as in the Syracusan coins, where the cutter of the dies signed his work, and in the head of the nymph Arethusa, of that later period when Kimon, Eukleidas and Evaenetos put their names on their dies — not for the glory of the nymph, but for their own. To say that this marks the decline of art would be, in reference to motive, true; but it is not the decline of absolute deterioration, but that which follows the severe schools of ideal art, and which may be called that of perfect ripeness rather than of decay. This is the relation in which the art of Scopas and Praxiteles stood to that of Phidias, and in the sense of artistic vitality there is no doubt that the former shows a decline of the ideal creative powers. But art is not alone conception — it is also expression. Not alone in the

vaulting imagination is the gift of the poet shown, but in the rhythmic ear, the musical sense; and the analogy holds good in graphic art, so that, with an admiration of the severe and intellectual art of Phidias second to none, I am heretic enough to admit that of the full circle of art Scopas and Praxiteles had more than Phidias, just as Titian had more than Gian-Bellini. The element of the sensuous is as determinate a part of perfect art as any other, but the distinction is in the one subordination of it to what we must consider the higher, because the more vital, element of intellectual conception. The art that begins with the sensuous becomes sensual and dies there, but that which never becomes sensuous dries up, unfruitful stock; and the art which has nearest attained perfection is that which unites all the elements in the highest degree.

“But the art of the coin-engraver has never the highest attainment of the intellectual side of art — it belongs by its very purpose to the form which succeeds that, and by the analogies of its composition to Scopas rather than to Phidias. The fine taste of the Greek is shown here for it is most interestingly demonstrated by Professor Gardner that in the better epochs of coin-designing there was no copying of statues — this was reserved for the decline of art, when taste had decayed, and the poverty of invention, which follows, had come on the artists. The coin-designer felt his limitation and his advantages, and his art came to perfection concurrently with that form of sculpture which most nearly corresponds with it in its element, about 350 B.C. It began later, and, so far as we can determine, began to decay earlier, than sculpture. An additional reason for this decline in numismatic art would be the general acceptance of coins of commercial standard and the decline of local mints, whose rivalry in excellence we must suppose to have been an element in the art development.”

BIBLIOGRAPHY. — Dr B. V. Head, *Historia Numorum*, London, 1887. — Id., *Chronological Sequence of the Coins of Syracuse*, London, 1874. — A. J. Evans, *Syracusan “Medallions” and their Engravers*, 1892. — R. S. Poole, *op. cit.* — Dr Rud. Weil, *op. cit.* — A. von Sallet, *op. cit.* — Ad. Holm, *op. cit.* — Raoul Rochette, *op. cit.* — Cte du Chastel, *op. cit.* — G. F. Hill, *The Coinage of the Greeks*, Knowledge, 1895. — Prof. Salinas, *op. cit.*, &c. — W. J. Stillman, *Article on the Greek Coinage*, The Century Magazine, XIII.

EVARCHIDAS (*Greek*). Prof. Salinas (*Notizie degli Scavi*, 1888, p. 307, sqq.) has been the first to read correctly the name of this Syracusan artist on the reverse of a coin, the obv. of which is by Phrygillos. The signature, **EYAPXIDΔ** appears beneath the exergual line. On this tetradrachm, Persephone is represented almost full face, and driving the chariot; Nike above holds a small aplustre and a wreath. The aplustre, Prof. Salinas and Mr. Evans, take to

bear “a distinct allusion to the naval victory of 413 B.C., won by the Syracusans over the Athenians in the Great Harbour of the city, which left the land forces of the invaders at the mercy of the conquerors.”

D^r Weil, and other writers, ascribed this coin to Eukleidas.

Other specimens present a similar type of reverse, Persephone with the torch, and Nike with the aplustre; they are supposed to be the work of Evarchidas, although unsigned.

BIBLIOGRAPHY. — A. J. Evans, *Syracusan “Medallions” and their Engravers*, London, 1892. — Prof. Salinas, *Notizie degli Scavi*, 1888.

EVERARDI. *Vide HÉRARD.*

E. V. H. Signature of an unknown German Medallist of the end of the seventeenth century. These initials appear on a religious medal with obv. Head of Christ. R^l. Bust of Virgin.

BIBLIOGRAPHY. — D^r Eug. Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900.

EVODUS (*Greek*). A celebrated Gem-engraver of the second half of the first century A.D. He is the author of a beautiful portrait of



Julia Titi, gem engraved by Evodus (*from the illustration in Babelon, “Pierres gravées”*).

Julia, daughter of Titus, engraved on a fine aqua-marine of extraordinary magnitude. This famous intaglio is preserved at the Biblio-

thèque Nationale ; it bears the artist's signature in the field : ΕΥΟ-ΔΟC ΕΠΟΙΕΙ. The history of this gem is well-known. M. Babelon says : " This intaglio, which is one of the jewels of ancient glyptics, is known from Carolingian times; it was preserved at the Abbey of Saint-Denis, until the Revolution, when in 1791 it was transferred to the Medal Cabinet. The gem formed the top piece of a large reliquary called *Oratoire de Charlemagne*, and Titus's daughter filled in mediaeval ages the part of the Virgin Mary whose name she had received."

"Eudos" writes Prof. Furtwängler, " mit dem Porträt der Julia Titi, das noch ein sehr tüchtiges Werk ist, schliesst die Reihe der signierten gemmen ab."

King mentions other gems by Evodus : Horse's head, sard (Baron Roger); — Bust of a Muse, the head bound with a fillet half-length (Lippert). No doubt the signature on these gems has been added in modern times.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, Paris, 1894. — Do, *Dictionnaire des Antiquités grecques et romaines*, etc. — King, *op. cit.* — Prof. Dr Furtwängler, *Die antiken Gemmen*, Berlin, 1900.

ÉVRARD, GUSTAVE GRÉGOIRE (*French*). Sculptor of the second half of the nineteenth century. Pupil of Bosio. At the Salon of 1857, he exhibited a Portrait-medallion in clay of Madame Pastor, and in 1868, another of Viscount Pemety, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

ÉVRARD, VICTOR (*French*). Sculptor, born at Aire (Pas-de-Calais), in 1807. He is the author of some Portrait-medallions, and Bas-reliefs in clay; one of them, entitled "Dawn" was much admired at the Salon of 1873.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

EYRE, JOHN (*Brit.*). Contemporary Sculptor and Medallist. At the Royal Academy Exhibition of 1899 he exhibited medallions in translucent enamel of Christ in glory and the Four Evangelists.

EXAKESTIDAS (*Greek*). Coin-engraver of Camarina, who flourished at the end of the fifth century B.C. His signature appears on the following coins :

1. \mathcal{A} . Didrachm. Obv. **KAMAPINAION**. Bust of river-god Hipparis, to left, having small horn on either side of the forehead, hair bound with diadem; beneath, between two upright strokes on a raised band, is the inscription written backwards **ΕΞΑΚΕ**; within circle. \mathcal{R} . **KAMAPINA**. Nymph Kamarina, draped in short-sleeved tunic, seated to r. on swan, swimming to l., wings spread, her left holding inflated peplos; around, waves. R. *Weil, op. cit.* Pl. II, n° 8. — *Salinas, Rev. Num.*, 1864, pl. xv, 6.

2. **Æ**. Tetradrachm. Obv. **KAMAPINAION**. Head of young Herakles to l., wearing lion's skin, with the paws tied at the throat. **℞**. Quadriga to r., driven by Pallas, wearing crested helmet and long chiton; she holds reins in both hands, goad in r.; horses galloping; above, Nike flying to l., crowning charioteer; in exergue, two amphorae; on exergual line, **ΕΞΑΚΕΣΤΙΔΑΣ**. *B. M. Cat.*, Sicily, n° 14.

3. **Æ**. Tetradrachm. Obv. Similar legend and type; in front of head, diptych, upon the two leaves of which is found the inscription, **ΕΞΑΚΕΣ**. **℞**. Quadriga to r., driven by Pallas, towering above chariot, and holding long goad; the disposition of the horses varies also from last type; in exergue, barley-corn; no signature visible. *Evans, Syracusan "Medallions"*, pl. x, n° 4.

B. M. Cat., n° 15, bears great resemblance to the last piece, and is no doubt the work of Exakestidas.

Mr. Evans remarks: "The inscribed diptych on the obverse field of the newly-discovered tetradrachm by Exakestidas recalls that containing the name of Eukleidas, which occurs in much the same position on a Syracusan piece. The Syracusan tetradrachm type in question represents the earliest work of Eukleidas of which we have any knowledge, and the two reverses with which it is coupled are both signed by Eumenes, and executed in the rude early manner of that artist. Syracusan influence is very marked on the dies of Kamarina, and we have, indeed, the evidence of Evaenetos' signature on the most beautiful of the didrachm types of this city to show that a colleague of Eukleidas actually worked for the Kamarinaean mint."

The Kamarina didrachm with the artist's signature **ΕΛΑΞΕ** was in the collection of Dr Imhoof-Blumer, and is now in the Berlin Museum.

BIBLIOGRAPHY. — Evans, *Syracusan "Medallions" and their Engravers*, London, 1892. — R. S. Poole, *British Museum Catalogue, Sicily*, 1876. — Rud. Weil, *op. cit.* — Salinas, *Revue numismatique*, 1864. — Von Sallet, *op. cit.*, etc.

EYCK, CORNEILLE VAN (Belg.). Coin-engraver at the Mint of Antwerp, between 1571 and 1574. He succeeded in this office to Arnould Gheelvoet.

BIBLIOGRAPHY. — A. Pinchart, *Biographies des graveurs belges, Revue de la numismatique belge*, 1853, p. 288.

EYCKE, HENRI VAN (Belg.). This Coin-engraver is the oldest mentioned in Flemish records. In 1389, *Henry le tailleur*, who was in the service of Johanna, Duchess of Brabant, was appointed to engrave coins at the Mint of Malines; afterwards, he worked at Vilvorde and Louvain. The last mention made of him dates from Christmas 1393. At Vilvorde, van Eycke engraved Double Gros,

Gros, Half Gros, of 8, 4, and 2 Esterlins, and at Louvain, silver Deniers of one Esterlin, and gold Deniers, called *Tours d'or*.

BIBLIOGRAPHY. — A. Pinchart, *op. cit.*

EYDT (*Swiss*). Mint-master at Lucerne, before *circ.* 1597.

EYMARD DE LANCHATRES, **M^{lle} JEANNE CLÉMENCE** (*French*). Painter and Sculptor, born at Metz. She is the author of some Portrait-medallions in clay, which were exhibited at the Paris Salons between 1865 and 1880.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

F

F. *Vide* **FRIEDRICH**. Mint-master at Frankfort-on-Main, 1463-1476, under the Emperor Frederick III.

F. *Vide* **FISCHER**. Mint-master in Christophsthal, 1622.

F. also *Vide* **FALCONER**. Scottish Mint-master at Edinburgh, 1670-1676.

F. between two fishes. *Vide* **FISCHER**. Mint-master at Gotha, 1683-1690; also **C. F.**

F. *Vide* **FALTZ**. Die-sinker, and Court-medallist at Berlin, 1688-1703; also **R. F.**

F. *Vide* **FUNKE**. Mint-master at Neustrelitz, 1759-1763; also **I. F. F.**

F. *Vide* **EBERHARD GREGORIUS FLEISCHHOLD**. Die-sinker at Zweibrücken, 1760.

F. *Vide* **FÖRSTER**. Mint-master at Nuremberg, 1755-1764; also **I. M. F.**

F. *Vide* **FALK**. Mint-master at Wismar, 1762.

F. *Vide* **FISCHER**. Mint-master at Erfurt, 1781.

F. *Vide* **FEHRMANN**. Die-sinker at Stockholm, 1740-1809; also **C. G. F.** and **D. F.**

F. *Vide* **FULDA**. Mint-master at Cassel, 1783-1831; also **D. F.**

F. *Vide* **FRISCH**. Die-sinker at Darmstadt, 1807-1817.

F. *Vide* **FACIUS**. Die-sinker at Weimar, 1812, † 1840.

F. *Vide* **FRANKE**. Die-sinker at Düsseldorf, 1818, and Berlin, 1849.

F. *Vide* **FERRARI**. Die-sinker at Turin, 1828; also **G. F.**

F. *Vide* **FRITZ**. Die-sinker at Brunswick, 1835.

F. *Vide* **FISCHER, GUSTAV THEODOR**. Mint-master at Dresden, 1845-1860.

A. F. *Vide* **ANGELICA FACIUS**. Die-sinker at Weimar, *circa* 1824-1860.

A. F. *Vide* **ANTONIO FABRIS**. Die-sinker at Venice, 1827-1856.

A. F. *Vide* **A. FISCHER**. Modeller and Medallist, *circa* 1861.

A. F. *Vide* **AGOSTINO FRANCHI**. Die-sinker at Venice, 1750.

A. F. S. *Vide* **A. F. STIELER**. Die-sinker at Mayence, nineteenth century.

B. F. *Vide* **NICOLAS BRIOT**. Medallist and Coin-engraver, at Paris, Nancy, and London, 1608-1646; also **N. B.**

B. F. *Vide* **ULRICH BRUPACHER**. Die-sinker at Lucerne, 1714-1746; also **U. B.**

B. F. *Vide* **I. M. BÜCKLE**. Die-sinker at Augsburg, 1764, and Durlach, 1778-1811; also **I. M. B.**

B. F. These initials appears as those of the Engraver of a medal of Johann Valentin Trohe, end of the sixteenth century. (?)

B. F. *Vide* **BERNIER**. Medallist at Paris, 1790-1797.

B. F. *Vide* **BRENET**. Medallist and Coin-engraver at Paris, 1806-1846.

B. F. *Vide* **BARRE**. Medallist and Coin-engraver at Paris, 1820-1855.

B. F. *Vide* **B. FORGEAIS**. Die-sinker at Paris, 1848.

B. F. L. = **BOVY FECIT LAUSANNAE**. *Vide* **A. BOVY**. Swiss Medallist and Coin-engraver, 1824-1877.

B. F. N. = **BUNSEN** (Mint-master) **FRANKFORT-ON-MAIN** (Mint) **NEUMEISTER** (Warden), 1764.

C. F. *Vide* **CASPAR FOCHTMANN**. Mint-master for Saxe-Weimar, Warden at Reinhardsbrunn, 1621-1623.

C. F. between two fishes. *Vide* **CHRISTOPH FISCHER**. Mint-master at Dresden, 1678-1686.

C. F. *Vide* **CHRISTIAN FISCHER**. Mint-master at Gotha, 1683-1690.

C. Vide **COTEL**. Die-sinker at Rome, 1706-1718 ; also **B. C.**

C. F. Vide **CARL FALKNER**. Mint-master at Eisenach, 1692-1693 ; also **I. C. F.**

C. F. Vide **GEORG CONRAD FEHR**. Mint-master at Darmstadt, 1741-1743 and 1752-1766 ; also **G. C. F.**

C. F. Vide **KARL FISCHER**.

C. F. G. Vide **CHRISTIAN FRIEDRICH GERLACH**. Mint-master at Copenhagen, 1821-1831.

C. F. K. Vide **CHRISTIAN FRIEDRICH KRULL**. Die-sinker at Brunswick, 1776-1802.

C. F. L. Vide **CHRISTIAN FRIEDRICH LÜDERS**. Die-sinker at Berlin, 1702-1742.

C. F. L. Vide **CARL FRIEDRICH LOWS**. Die-sinker at Nuremberg, 1756-1770.

D. F. Vide **DANIEL FAXEL**. Mint-master at Stockholm, 1672-1687.

D. F. Vide **DAMIAN FRITSCH**. Mint-master at Coblenz, 1746-1752, Altenkirchen and Mayence, 1755-1795.

D. F. Vide **DANIEL FEHRMANN**, 1710-1780. Medallist at Stockholm, 1740-1764.

D. F. Vide **DIETRICH HEINRICH FULDA**. Warden, 1774, then Mint-master, 1783-1831, at Cassel.

D. F. Vide **J. P. DROZ**. Swiss Medallist and Coin-engraver, worked at Birmingham, 1787-1799, and Paris, 1800-1823.

D. F. Vide **DANNENBERG**. Die-sinker at Clausthal, 1789-1805 ; also **D.**

D. F. Vide **JOHANN VEIT DÖLL**. 1750-1835. Medallist of Suhl, worked for Loos of Berlin.

D. F. Vide **DRENTWETT**. Medallist at Augsburg, 1845.

D. F. H. Vide **DANIEL FRIEDRICH HEIGELIN**. Warden of the Mint at Stuttgart, 1760-1794.

E. F. Vide **EUGÈNE FAROCHON**. Die-sinker at Paris, 1848-1861.

E. F. R. Vide **ERNST FRIEDRICH RUPSTEIN**. Mint-master at Stolberg, 1766-1792.

E. F. S. *Vide* **ERNST FRIEDRICH SCHNEIDER**. Mint-master at Coburg, 1636-1672, and Magdeburg, 1659-1670.

G. F. *Vide* **GIOVANNI FERRARI**. Mint-master at Parma, 1615.

G. F. *Vide* **GOTTFRIED FROMHOLT**. Warden at Crossen, 1668-1674; Mint-master at Quedlinburg, 1675-1679.

G. F. *Vide* **GUGLIELMADA**. Die-sinker at Rome, 1660-1690; also **I. B. G.**

G. F. *Vide* **GIOVACCHINO FORTINI**. Sculptor and Medallist at Florence, beginning of the eighteenth century, 1713-1735.

G. F. *Vide* **GERVAIS**. Die-sinker at Neuwied and Coblenz, 1750-1775; also **E. G.**

G. F. *Vide* **GIROLAMO FOSCARINI**. Mint-inspector at Venice, 1787.

G. F. *Vide* **GIUSEPPE FERRARIS**. Die-sinker at Turin, first half of the nineteenth century. *Circa* 1828-1856.

G. F. — **A. R.** *Vide* **GIOVANNI FERRARI** and **AGOSTINO RIVAROLO**. Mint-masters at Parma, 1615.

G. F. B. *Vide* **GEORG BUNSEN**. Mint-master at Frankfort-on-Main, 1790-1833.

G. F. F. *Vide* **GIOVANNI FRANCESCO FERRARI**. Mint-master at Parma, 1615.

G. F. F. or **G. F.** *Vide* **GIOVACCHINO FORTINI**. Die-sinker at Florence, 1713-1735.

G. F. F. *Vide* **GEORG FRANZ HOFFMANN**. Die-sinker at Breslau, 1666-1706.

G. F. L. *Vide* **GEORG FRIEDRICH LOOS**. Die-sinker at Nuremberg, 1742-1756, and Würzburg, 1762-1766.

G. F. M. *Vide* **GEORG FRIEDRICH MICHAELIS**. Mint-master at Clausthal, 1802-1807.

G. F. M. *Vide* **G. F. MORONE**. Italian Die-sinker, *circa* 1628.

G. F. N. *Vide* **GEORG FRIEDRICH NÜRNBERGER**. Die-sinker and Mint-master at Nuremberg, 1682-1724.

G. F. S. *Vide* **GEORG FRIEDRICH STAUDE**. Mint-master at Weimar, 1673-1677, Gotha, 1677-1680, Meiningen, 1687, and Erfurt, 1689.

G. F. T. *Vide* **GIOVANNI FRANCESCO TRAVANI**. Die-sinker at Rome, 1655-1674; also **I. F. T.** or **T. P.**

H. F. *Vide* **HIERONYMUS FEDERER**. Die-sinker at Regensburg, 1650, then Mint-master, 1655, † 1673.

H. F. or **H. F. F.** *Vide* **HENRI FLÉMALLE**. Goldsmith and Coin-engraver at Liège, 1670.

H. F. *Vide* **HARTMANN**. Die-sinker at Stockholm, 1699-1739; also **C. G. H.**

H. F. *Vide* **HEINRICH FUCHS**. Austrian Medallist, 1716-1720.

H. F. *Vide* **HÄSLINGH**. Die-sinker at Hamburg, 1730-1749; also **D. H. F.**

H. F. *Vide* **HANF**. Die-sinker at Bayreuth, 1742-1776; also **I. A. H.**

H. F. *Vide* **LAURENT JOSEPH HART**. Medallist who worked at Brussels, 1810-1860.

H. F. H. *Vide* **HEINRICH FRIEDRICH HALTER**. Warden at Brunswick, 1693, Mint-master at Magdeburg, 1698.

H. FV. *Vide* **H. FÜGER**, 1752-1818. Viennese Painter and Medallist.

H. F. W. *Vide* **HEINRICH FRIEDRICH WERMUTH**, 1703-1744. Medallist at Dresden, between 1733 and 1744.

I. F. *Vide* **JOHANN FREITAG**. Mint-master at Frankfort-on-Main, 1690-1719.

I. F. *Vide* **JACHTMANN**, 1776-1842. Berlin Medallist.

I. F. F. *Vide* **JOHANN FRIEDRICH FREUND**. Mint-master at Altona, 1819-1848.

I. F. F. *Vide* **I. FUNK**. Mint-master at Neustrelitz, 1759-1763.

I. F. G. F. *Vide* **JOHANNES FRANCISCUS GUGLIELMADA**. Die-sinker at Rome, about 1670-1680.

I. F. H. or **I. F. H. F.** *Vide* **JOHANN FRIEDRICH HILKEN**. Die-sinker at Schwerin, 1703-1717.

I. F. H. *Vide* **JACOB FRIEDRICH HEERWAGEN**. Mint-contractor at Hanau, 1785-1821.

I. F. K. *Vide* **JOHANN FRANZ KROPST**. Die-sinker in Transsylvania, 1710-1711.

I. F. M. *Vide* **JOHANN FRIEDRICH MÜLLER**. Die-sinker at Ansbach, 1758-1769.

I. F. ò F. *Vide* **JOHANN FRIEDRICH ò FERAL**. Mint-master at Leipzig, 1764-1765.

I. F. P. *Vide* **JOHANNES FRIDERICUS PARMENSIS**. Die-sinker at Rome, 1549-1589; also **F. P.**

I. F. S. *Vide* **JOHANN FRIEDRICH SAUERBREI**. Warden, 1701, then Mint-master at Berlin, 1713-1718.

I. F. S. *Vide* **JOHANN FRIEDRICH SCHMICKERT**. Mint-master at Mitau, 1764-1765.

I. F. S. *Vide* **JOHANN FRIEDRICH STIELER**, 1729-1790. Die-sinker at Guben, 1755, then at Dresden, 1755-1790; also **F. S.**

I. F. T. or **I. F. T. F.** *Vide* **JOHANNES FRANCISCUS TRAVANUS**. Medallist at Rome, 1655-1674; also **G. F. T.**

I. F. W. *Vide* **JOHANN FRANZ WAYER**. Mint-official at Kuttenberg, 1718-1728.

K. F. *Vide* **KRAFFT** Die-sinker at Vienna, 1769-1781; also **M. K.**

K. F. *Vide* **KROHN**. Medallist at Copenhagen, after 1830; also **F. K.**

K. F. or **G. F.** (also in monogram). *Vide* **KARL FISCHER**, 1802-1865. Die-sinker at Berlin, after 1829.

L. F. *Vide* **LEEFKEN**. Die-sinker at St Petersburg, 1694-1709; also **IL. L.**

L. F. *Vide* **LUNGERBERGER**. Die-sinker at St Petersburg, 1730-1745; also **I. L. F.**

L. F. *Vide* **G. F. LOOS**. Medallist at Nuremberg and Würzburg, 1742-1766.

L. F. *Vide* **LAVY**. Medallist at Turin, 1796-1827.

M. F. These initials appear as those of the Engraver of a religious medal of the seventeenth century. They may stand for the signature of Mathias Freude of Rostock and Hamburg, 1630-68.

M. F. (or in monogram) *Vide* **MODESTINUS FACHS**. Mint-master at Anhalt, 1567-1595.

M. F. *Vide* **MARTIN FRITSCH**. Mint master at Olmütz, 1631.

M. F. *Vide* **MATHIAS FREUNDT**. Mint-master at Hamburg, 1635-1637.

M. F. *Vide* **MATHIAS FREUDE**. Mint-master at Rostock, 1630, and Hamburg, 1637-1668.

M. F. *Vide* **MATHIAS FREUDE**. Son of the last, Mint-master at Hamburg, 1668-1673.

M. F. (or in mon.). *Vide* **MICHAEL FABER**. Mint-master at Frankfort-on-Main, 1667-1689.

M. F. *Vide* **MERKEL**. Die-sinker at Bamberg, 1682.

M. F. (or in mon.). *Vide* **MICHAEL FEDERER**. Mint-master at Ratisbon, 1674-1700.

M. F. (or in mon.). *Vide* **MARTIN FISCHER**. Die-sinker and Mint-master at Bremen, 1743-1747.

M. F. *Vide* **MANN** (Warden) and **FÖRSTER** (Mint-master) at Nuremberg, 1755-1760.

M. F. *Vide* **MARCHIO FOSCARINI**. Mint-contractor at Venice, 1764.

M. F. *Vide* **MAURISSET**. Paris Medallist, 1790-1825.

M. F. *Vide* **MICHAEL FLOR**. Mint-master at Altona, 1787-1818.

M. F. *Vide* **M. FRUMERIE**. Stockholm Medallist, 1801-1841.

M. F. *Vide* **L. MANFREDINI**. Medallist at Milan, 1800-1840; also **L. M.**

M. F. S. S. *Vide* **MICHAEL FEDERER**. Die-sinker at Ratisbon, 1674-1700.

N. F. *Vide* **LUDWIG NEUFAHRER**. German Medallist, 1537-1560; who worked at Vienna, Prague, and other places.

N. F. *Vide* **NICOLO FRANCHINI**. Mint-master at Ferrara, 1621; also **F. N.** or **F. R.**

O. F. *Vide* **JOHANN FRIEDRICH** & **FERAL**. Mint-master at Leipzig, 1764-1765, and at other Saxon Mints, 1734-1764.

P. F. *Vide* **PETER FLÖTNER**. Die-sinker at Nuremberg, *circa* 1538.

P. F. *Vide* **PETER FALZER**. Coin-engraver at Breslau, *circa* 1675.

P. F. *Vide* **PIERRE FERRIER**. Die-sinker at Geneva, 1790-1798.

P. F. *Vide* **PÉRIER**. Author of cast medallions of inferior workmanship, 1848.

P. F. B. *Vide* **PHILIPP BUNSEN**. Mint-master at Frankfort-on-Main, 1764-1790; also **P. G. B.**, or **G. P. G. B. N.**

P. F. G. *Vide* **PAUL FRIEDRICH GRUM**. Mint-master at Coburg, 1685-1714.

P. F. F. *Vide* **PFEUFFER**. Die-sinker at Berlin, 1825-1851.

Q. F. *Vide* **QUIRINUS FRITSCH**. Mint-master at Neuwied, 1752-1755, and at Altenkirchen, 1795.

R. F. *Vide* **RAIMUND FALTZ**, 1658-1703. Die-sinker and Court-medallist at Berlin, 1688-1703; also **F.**

R. F. *Vide* **RIESING**. Die-sinker at Würzburg, 1763-1789, and later; also **I. V. R. F.**, or **G. E. R.**

R. F. *Vide* **REICH**. Die-sinker at Fürth, 1758-1814; also **I. G. R.**

R. F. *Vide* **REMIGIUS FEHR**. Mint-master at Darmstadt, 1772-1809, † 1810.

R. F. *Vide* **RIEDEL**. Die-sinker at Leipzig, after 1839.

R. F. *Vide* **RABAUSCH**. Die-sinker at Augsburg, after 1840.

S. F. *Vide* **N. SCHAUBEN**. Die-sinker at Copenhagen, 1590-1599; also **NIC. S.**

S. F. *Vide* **SAMUEL FISCHER**. Die-sinker at Berne, 1679.

S. F. *Vide* **A. SCHULTZ**. Die-sinker at Copenhagen, 1716-1724; also **A : S.**

S. F. *Vide* **SCHOLZ** (Warden) and **FÖRSTER** (Mint-master) at Nuremberg, 1760-1764.

S. F. *Vide* **SCHABEL**. Die-sinker at Vienna and Venice, 1765-1797; also **A. S.**

S. F. T. *Vide* **SAMUEL TOMSCHÜTZ**. Mint-master at Frankfort-on-Main, 1836-1837.

T. F. *Vide* **THOMAS FISCHER**. Mint-master at Harzgerode, 1695.

T. F. *Vide* **TODA**. Medallist of Vienna, 1739-1765; also **G. T.**

V. F. *Vide* **G. W. VESTNER**. Medallist of Vienna, † 1740.

V. F. *Vide* **A. VESTNER**. Medallist of Vienna, † 1754.

V. F. or **U. F.** *Vide* **URBAN FELGENHAUER**. Mint-master at Bonn, 1631-1649, Waldeck, 1652-1654, Höxter (Corvey), 1655-1657, Einbeck, 1659, and again at Höxter, 1659.

V. F. *Vide* **V. FARENBERG**. Mint-master at Cassel, 1681-1697; also **I. V. F.**

W. F. *Vide* **WERNER**. Die-sinker at Erfurt, 1724-1762; also **I. H. W.**

W. F. *Vide* **WOLFGANG FRÖMMEL**. Mint-master at Gehren, 1620, and Neustadt a. d. H., 1622-1623.

W. F. *Vide* **WILHELM FESER**. Mint-master at Würzburg, 1746-1748.

Z. F. *Vide* **ZORZI FOSCOLO**. Mint-inspector at Venice, 1734-1735.

Z. F. B. *Vide* **ZUANO FRANCESCO BRAGADINO**. Rector of the Mint at Cattaro, 1604-1606.

Z. F. C. *Vide* **ZUANO FRANCESCO CANALE**. Rector of the Mint at Cattaro, 1551-1552.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Erklärung der Abkürzungen auf Münzen der neueren Zeit, des Mittelalters und des Alterthums*, Berlin, 1896.

F (*Germ.*). Signature of a Die-sinker who was working at Brunswick, during the second quarter of the nineteenth century. His initial F appears on a masonic medal, with portrait bust of J. F. Langerfeldt, who was 25 years presiding Master of the Lodge “Charles of the Crowned Pillar”.

BIBLIOGRAPHY. — Marvin, *The Medals of the Masonic Fraternity*, Boston, 1880.

F (*Dutch*). Initial of an Artist, probably of Dutch or German origin, who engraved a memorial medal of Charles I. of England, 1649, with R. seven-headed monster, rampant, which is apparently copied from the device of another medal on the same subject.

BIBLIOGRAPHY. — Franks & Grueber, *Medallic Illustrations of the History of Great Britain and Ireland to the death of George II.*, London, 1885.

F., C. DE (*French*). Signature of a contemporary Die-sinker, who engraved a pattern Five Franc piece, with bust of Napoleon IV, and dated, 1874.

F. A. *Vide* **FRIEDRICH ALSING**. Die-sinker at Altona, 1826-1844.

F. A. B. *Vide* **FRANCESCO ANTONIO BONTINI**. Mint-inspector at Venice, 1758.

F. A. H. *Vide* (*Fecit*). **ALBERTUS HAMERANUS**. Die-sinker at Rome, † 1677.

F. A. S. *Vide* **FRANZ ANDREAS SCHEGA**, 1711-1787. Die-sinker at Munich, after 1739.

F. A. V. M. C. P. = FACIEBAT VALENTINUS MALER CUM PRIVILEGIO ; *Vide V. M.*

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

FABER, FRANZ, VON ROSENSTOCK (*Austr.*). Mint-master at Vienna in 1659, and again from 1666 to 1679.

BIBLIOGRAPHY. — *Die Münzstätte Wien unter Leopold I., 1657-1705*, Mittheilungen des Clubs der Münz-und Medaillen-Freunde in Wien, Juli 1893.

FABER, MICHAEL (*Germ.*). Mint-master at Frankfort-on-Main, from 1667 to 1689. In some instances the coins issued under him or engraved by him are signed **M. F.** in monogram, at least after 1681; his distinctive symbol is a hammer, which is found on Thalers, Gulden, Half Thalers, Tournois, Albuses, Kreuzers, &c. of that period.

BIBLIOGRAPHY. — P. Joseph & E. Fellner, *Die Münzen von Frankfurt am Main*, 1896.

FABI, JOSEPH (*Austr.*). Joint Mint-master with Tobias Johann Schöbel, at Vienna, 1780, under Maria Theresia. Their initials S. F. appear on the thalers of that date, and modern struck Levantine dollars.

FABII, F. M. (*Ital.*). Gem-engraver of Venice, during the second part of the eighteenth century. This artist did not produce any work of great merit.

BIBLIOGRAPHY. — E. Babelon, *La Gravure en Pierres fines*, Paris, 1894.

FABIO, F. (*Ital.*). Misread signature, FA.MANT.AQV. of the Roman sculptor, **FABIUS MARCI ANTONII AQUILI**, who was a grand-son of the celebrated painter Antonazzo Aquilio, who flourished under Sixtus IV. This medallist worked during the second half of the sixteenth century; the only medal known by him commemorates Hadrianus Caesander, priest and jurisconsult (1598); a specimen exists in the British Museum.

BIBLIOGRAPHY. — Alfred Armand, *Les Médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883-1887. — C. F. Keary, *A Guide to the Exhibition of Italian Medals at the British Museum*, London, 1893.

FABRIS, ANTONIO (*Ital.*). Venetian Coin-engraver and Medallist of the first half of the nineteenth century; he was employed at the Mint of Venice from about 1827, and in 1856, when he struck a medal commemorating the visit of the Emperor and Empress of Austria to Venice, he still filled the same post. This artist was born at Udine, learned the goldsmith's art, and first worked at Florence, where he came in 1823. By him are several Portrait-medals of the great sculptor Canova, which count amongst his earliest works; in 1833, he produced a commemorative piece of Grand

Duke Peter Leopold of Tuscany, and in 1848, two beautiful medals celebrating the stirring epoch of the 1848 Revolution. Of that year exist two types of Five Lire pieces, the one, dated 22nd March,



Venetian Five Lire Piece, by Fabris.

and the other, 11th August; both are signed by the artist, and were issued by the Provisional Government of the Venetian Republic. I have also seen with his signature the following medals: Ladislav Pyrker, 1827; — Sismonde de Sismondi, 1844; — Vittore Fossombroni, 1844; — Dante Alighieri; — Vittorino da Feltre; — Inauguration of the Academy of Borgo San Sepolcro; — Academy of Architecture of Leghorn; — Various medals of celebrated Painters and Poets &c. He also executed a reduction of Ghiberti's famous gates of the Baptistry at Florence. The work of Fabris is characterised by great purity of design allied with extreme delicacy of execution.

BIBLIOGRAPHY. — Bolzenthall, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit* (1429-1840), Berlin, 1840. — Nicolo Papadopoli, *Alcune notizie sugli intagliatori della zecca di Venezia*, Venice, 1888. — *Die Medaillen aus der Regierungszeit Sr. Majestät des Kaisers Franz Josef I*, 1892.

FABY, JOSEF (*Bohem.*). Mint-master at Prague, 1800-1810.

FACCIOLI, GIROLAMO (*Ital.*). Bolzenthall quotes this artist, whose name is also found as FACIUOLI, a native of Perugia, who worked between 1530 and 1574, as a clever Goldsmith, Copper plate-engraver, and Medallist. The author above-mentioned adds that Faccioli the Elder must be distinguished from his son, who flourished during the second half of the sixteenth century. Benvenuto Cellini refers to the elder Faccioli in his *Autobiography*, and says that he worked from designs by Francesco Mazzola. We possess no medallic works by this artist. He was Coin-engraver at the Mint of Bologna, and on his death, in 1573, was succeeded by Alessandro Menganti.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Francesco Malaguzzi, *La Zecca di Bologna*, *Rivista Italiana di Numismatica*, 1898.

L. FORRER. — *Biographical Notices of Medallists.* — II.

FACHE, RENÉ (*French*). Sculptor, born at Douai (Nord) on the 23rd of November, 1816. He was a pupil of David d'Angers. Several bronze Portrait-medallions were exhibited by him at the Paris Salons during the seventies : M. Pirot; — M. G****; — M. A. de Saint-O** ; — D^r Gelleux; — M. Moreau; — M. Murex; — General Delcambre, &c. There are about a hundred Portrait-medallions by this artist.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des artistes de l'école française*, Paris, 1869-1882.

FACHS, MODESTINUS (*Germ.*). Mint-master at Anhalt, 1567-1595. On the coins issued and engraved by him appear his initials M. F., generally in monogram. His name is sometimes given as **FLACHS**.

BIBLIOGRAPHY. — J. L. Ammon, *Sammlung berühmter Medailleurs und Münzmeister nebst ihren Zeichen*, Nürnberg, 1778.

FACIUS, ANGELICA (*Germ.*). Gem-engraver and Medallist; daughter of F. W. Facius; pupil of Rauch; born in 1806, died at Weimar in 1840. Trained by Rauch of Berlin, she surpassed her father in skill, and some of her productions are not without merit. By her are the following medals : Goethe, 1825; — Death of



Impression of Goethe's ring, mounted with carnelian, engraved by Angelica Facius.

the Grand Duke of Saxe-Weimar, 1829; — Prof. Benedict Wilhelm's Jubilee, 1836; — and other commemorative pieces of local interest. Her signature is generally F or sometimes also **ANG. FACIUS**. She was very clever in Gem-engraving.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Paul Joseph & Ed. Fellner, *op. cit.*

FACIUS, FRIEDRICH WILHELM (*Germ.*). Medallist and Gem-engraver of Weimar, during the early part of the nineteenth century. His initial F appears on a masonic medal of Weimar, with bust of Wieland, 1812; but his full signature **FACIUS** is found on two commemorative pieces of the meeting at Erfurt of Alexander I. of Russia and Napoleon I., 1808. This artist's daughter was a medallist of some note. *Vide suprà*.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Edwards, *The Napoleon Medals*. London, 1837.

FACONNET, M^{lle} MARIE ANNE EUGÉNIE (*French*). Contemporary Sculptor, born at Paris. Pupil of J. Lequien J^r. She is the author of a number of Portrait-medallions in clay which are not without merit. One exhibited at the Paris Salon of 1870 is mentioned by Chavignerie.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FADDEGON (*Dutch*). Contemporary Medallist, of whom I have seen a Portrait-plaque of Ruysch van Duchteren.

FAESCH, SEBASTIAN (*Swiss*). There is a cast medal in lead of Basle, obv. INCLYTA BASILEA. Bust of city to r. R. PROVIDENTIA SENATVS. Two senators holding between them a statue of Peace. Haller states that it is probable that the medal was designed by Sebastian Faesch, an artist of the middle years of the eighteenth century.

FAGNIER, GUILLAUME (*French*). Coin-engraver at the Mint of Troyes, from the 28th February 1726 to the 25th of same month, 1739. His distinctive mark was a lily.

BIBLIOGRAPHY. — Natalis Rondot, *Les graveurs de la Monnaie de Troyes*, Mâcon, 1897.

FAILLOT, EDMOND NICOLAS (*French*). Contemporary Sculptor, born at Auxerre (Yonne). He executed a number of Portrait-medallions in clay.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FAJIUOLI. *Vide* **FACCIOLI** *suprà*.

FALCKENBURG, REINHER VON (*Germ.*). Mint-master at Meisenheim, for Count Palatine Ludwig of Zweibrücken, in 1464. He appears to have died in the following year.

BIBLIOGRAPHY. — Ammon, *op. cit.*

FALCONER, JOHN (*Brit.*). Mint-master at Edinburgh, in conjunction with Nicholas Briot, his father-in-law. He was installed in office on the 3rd of August 1637. After Briot's death, Falconer was ratified in the Office of Master in 1646. In 1650, Sir John Falconer is directed "to stryk three scoir stane of copper", and on the restoration of Charles II, an Act of Parliament dated 12th June 1661 orders "Sir Johne Falconer, Master of the Conyehouse and Charles Maitland of Haltoun, Generall of his Maiesties Mint heer in Scotland, to coyne or cause to be coyned in Turners three thousand stane weight of good poore copper". Some of Falconer's issues are signed **F** or **↯**.

In a note, p. 202, *Handbook of the Coins of Great Britain and Ireland*, Mr. Grueber says: "Whether Falconer actually engraved

dies has been questioned. He may have placed his initial on the die merely to show that the coins were issued under his authority. In any case all the designs appear to have been done by Briot."

BIBLIOGRAPHY. — Burns, *Coinage of Scotland*, vol. II, p. 452.

FALCONET, ÉTIENNE MAURICE (*French*). Sculptor, born at Paris in 1716, died there in 1791. He is best known by his famous statue of Peter the Great executed for Catherine II. in 1766, and erected on a huge block of granite at St Petersburg. His Milo of Croton at the Louvre is very fine. This artist is also the author of some Portrait-medallions in clay.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FALIERO, LUCA (*Ital.*). Mint-inspector at Venice, 1631. His issues bear the initials L. F.

FALIZE, FRÈRES (*French*). A Paris firm of Jewellers and Goldsmiths. They have reproduced a medal of the sixteenth century, with



bust of Christ and R. Hebrew legend, and are well known for other medallic works and jewellery of exquisite taste.

FALK (*Germ.*). Mint-master at Wismar, 1762. The coins struck under him usually bear an F as distinctive symbol.

FALKENHAYN, CHRISTOPH VON (*Germ.*). He farmed a Mint in 1622 in the Principality of Breslau.

FALKENSTEIN (*Danish*). Die-sinker of the second half of the seventeenth century. He practised the medallic art as a dilettante, and trained a pupil who attained great celebrity, Karlsteen.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

FALKNER, JOHANN CARL (*Germ.*). Mint-master at Eisenach, 1692-1693. He signed his issues I.C.F. In 1681, he appears to have been Master of the Darmstadt Mint.

FALOT, E. (*French*). Medallist and Coin-engraver to the Mint of Mexico, under Maximilian I. By him are some medals of Napoleon III, on the French intervention in Mexico, 1862-3; Military medals of Maximilian I, of various types, &c.

BIBLIOGRAPHY. — Benjamin Betts, *Mexican Imperial Coinage*, Boston, 1899.

FALTZ, RAIMUND (*Swed.*). A celebrated Medallist and Coin-engraver of the second half of the seventeenth century. He was born at Stockholm on the 4th of July, 1658, and died at Berlin, on the 21st May, 1703. His father was a goldsmith, and under him the young artist learned the first elements of engraving. At an early age, Faltz visited Copenhagen, Augsburg, Strassburg, and then went to Paris to study medallic art under F. Chéron; there he soon attracted attention and gained considerable reputation. He even obtained from Louis XIV an annual pension of 1200 Livres. Some time before 1688 he left France, was entrusted with the execution of coins and a number of medals for Charles XI. of Sweden and Ulrica Eleonora, and finally settled at Berlin, where he spent the remainder of his life, in the service of Frederick III., with the exception of a few months during which he worked for the court of Brunswick-Lüneburg.

By Faltz are the following medals : The Elector of Brandenburg supports the rights of William of Orange to the Crown of England, 1688 (2 var.); — Victories on the Rhine, 1689; — Foundation of the Long Bridge, 1692; — Laying out of the Hetzgarten, 1693; — Foundation of the University of Halle 1694; — Aggrandizement of the City of Berlin, 1701; — Prize-medal of the Berlin Academy; — Coronation of Frederick William I, First King of Prussia, 1701 (2 var.); — Portrait-medal of Sophia-Charlotte (2 var.); — Frederick III. and Sophia-Charlotte; — Philip William, Margrave of Brandenburg; — Wax model of King Frederick William I; — Undated Medal of Frederick William I R. PATRIOS. IAM. CONCIPIT. IGNES. Eagle; — The Princesses Mathilda and Sophia, 1701 (struck to demonstrate the claims of the Electress Sophia to the English throne, through her descent from Matilda, daughter of Henry II.; — Portrait of Louis XIV., 1698; — Secret of the King's resolutions; — The Glory of France; — Defeat of the Tripolitan privateers, 1681; — Statue on the Place des Victoires; — Bust of the Dauphin; — Head of the King; — Ol. Thegner, 1687; — George Lewis of Brunswick-Lüneburg; — George Augustus of Brunswick-Lüneburg, 1701; — The Belgian Campaign of Frederick III., 1690; — Building of a Sluice at Berlin,

1694, &c. A list of other medals is given by Lochner : Second Marriage of Wladislaus IV. of Poland; — Maximilian Emmanuel of Bavaria, Battle of Mohacz, 1687; — Taking of Strassburg by the French; — Sophia of Hanover, 1701; — King of Prussia; — King Augustus II. of Poland, &c.

Hildebrand (*Sveriges och Svenska Konungahusets Minnespenningar*, Stockholm, 1875) describes the following medals connected with Sweden and engraved by Faltz : Sweden's prosperity under Charles XI., 1687; — others, R. PATRIAE—HINC—SALVS—QVIESQVE (3 var.); — The Balzar Grill gold Portrait-medal of Charles XI., 1694; — King Charles XI. and consort Queen Ulrica Eleonora (2 var.); — Coronation of Queen Ulrica Eleonora, 1680; — Portrait-medals of the Queen, 1689, 1690 (3 var.); — Charles XII., as Crown-prince (3 types); — Marriage of Frederick I. with Louisa Dorothea Sophia of Brandenburg, 1700, &c.

Faltz was engaged at the Pomeranian Mint as Coin-engraver by Charles XI. of Sweden, but he did not fill that office very long. His signature on medals appears indifferently as K. F., — FALTZ, — R. FALTZ, — R. FALZ, and K F in monogram.

Flad gives the name of Pfaltz to this medallist, and Postolacca, in his Catalogue of the Wellenheim Collection, repeated the error; Faltz never used this form of spelling.

Bolzenthall commends the artist in the following terms : “ Faltz war korrekt in der Zeichnung, tüchtig in der Technik, und erreichte dabei in dem Portrait eine seltene Aehnlichkeit. Von seinem Fleiss zeugen die noch aufbewahrten Modelle, die er bis ins Kleinste in Wachs ausgeführt hat. Was würde dieser in vieler Hinsicht treffliche Künstler geleistet haben, hätte er in einer Zeit



Thaler of Frederick III. of Brandenburg, by Faltz.

gelebt, wo die allgemeine Geschmacksbildung, deren Einflüssen der Einzelne sich nur höchst selten entzicht, von besserer Art gewesen wäre : ein Gedanke, der bei der Betrachtung der Werke von Faltz unwillkürlich in der Seele aufsteigt.”

Prof. Dr Menadier in *Schaumünzen des Hauses Hohenzollerns* writes :
 “ Ein neues Ideal, eine neue Kunstanschauung und Formgebung brachte Raimund Faltz zur Geltung. Ein geborener Schwede, hatte dieser auf ausgedehnten Reisen namentlich in der Werkstatt Cheron's als Medailleur sich ausgebildet und war nach der Rückkehr in die Heimath bei der schwedischen Münze in Pommern beschäftigt, als Kurfürst Friedrich III. im Jahre 1688 ihn nach Berlin berief. Wie er sie in Paris gelernt, hielten eine gefällige Form und leichte Eleganz nunmehr auch in die Berliner Münze ihren Einzug. Von einer unbedingten Naturwahrhaftigkeit und bis auf den innersten Kern durchdringenden Charakterisirung zu Gunsten des schönen Scheines ein wenig nachlassend, war er ein Künstler wie geschaffen für die glanzvolle Hofhaltung des prachtliebenden ersten Königs. Mag er immerhin namentlich das Bild des Herrschers selbst idealisirt haben, er bewährte dabei, so oft er dasselbe auch wiederholt hat, wie in dem der geistvollen und zugleich schönen Herrin eine ausgezeichnete Kunst, welche nicht nur in den Wachsmodellen Achtung gebietet, sondern auch in den nach ihnen unter technischen Verbesserungen hergestellten Prägungen siegreich hervortritt. Und an Aufträgen hat es Friedrich weder als Kurfürst noch als König fehlen lassen : in gleicher Weise bot der am Niederrhein gegen die Franzosen siegreich geführte Krieg wie die Pflege von Kunst und Wissenschaft, insbesondere die reiche Ausstattung der Residenz mit neuen Instituten und grossen Bauwerken stets von Neuem die erwünschte Veranlassung, durch die Kunst des Medailleurs den eigenen Ruhm zu mehren. Vor Allem aber galt es, die Erwerbung der Königskrone zu feiern und zu verherrlichen. — Aber Faltz starb, dem Könige zu früh, bereits im Jahre 1703. Die beiden unter ihm herangebildeten Stempelschneider Marl und Lüders konnten ihn nicht nur in keiner Weise ersetzen, sondern sind überhaupt nicht mitzurechnen, soweit es sich um Kunst handelt ; ihre Schaumünzen sind durchweg rohe Machwerke und zumeist geradezu Karikaturen. Ihnen gehenüber war der König auf fremde Künstler angewiesen. Vorübergehend war der Niederländer Boskam in Berlin thätig, wie im Anfange seiner Regierung auch Smeltzing einige Medaillen zu Friedrich's Ruhm gearbeitet hat. Die vornehmlichsten Stücke aber liess der König durch Christian Wermuth in Gotha arbeiten, unter ihnen als die zumeist verbreitete die Schaumünze auf den Schlüter'schen Neubau des Schlosses vom Jahre 1704 ; ihn an Stelle des Faltz für Berlin zu gewinnen, gelang jedoch nicht. ”

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Ammon, *op. cit.* — J.-J. Guiffrey, *La Monnaie des Médailles, Histoire métallique de Louis XIV et de Louis XV*, Revue numismatique, 1888. — Lochner, *Sammlung merkwürdiger Medaillen*. — Köhler, *Münzbelustigungen*. — Numophylac. Burckhard. — Lesser, *Münzen auf gelehrten Gesellschaften*. — Flad, *Berühmte Medailleurs*. — Hildebrand, *op. cit.* — *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901.

FALZER, PETER (*Germ.*). Die-sinker at Breslau, *circa* 1675. His works are signed P.F.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

FANI, PETRUS DOMO *Vide* **PIETRO DA FANO**.

FANNIERE, FRANÇOIS AUGUSTE (*French*). Sculptor and Goldsmith, born at Longwy (Moselle) on the 24th of November 1818; died in Paris on the 29th November 1900. Pupil of Drolling. He is the author of a number of bronze Portrait-medallions: 1841, Auguste Magne; — M. A***; — M. V***; — 1849, M^{lle} A. R***; — M. L. F***; — 1853, M^{me} F***; — 1855, Three medals, n. d.; — Société des Régates du Havre; — 1863, Napoleon III; — 1876, Medal, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FANO, PIETRO DA (*Ital.*). Medallist of the second and third quarters of the fifteenth century; his works probably date between 1457 and 1462; the artist is supposed to have died in 1475 or soon after. No biographical details are known.

Three of his medals are known, two being signed, and the third is attributed to him on account of similarity of work, which is very characteristic and exhibits all the fine qualities which have rendered Renaissance medallic art so conspicuous.

His signature: OPVS. PETRI DOMO FANI appears on a medal of Ludovicus III. of Gonzaga, Marquis of Mantua; obv. Bust to l. R. NOLI ME TANGIERE. A boy seated on rock, holds bow and arrow; beside him, a hedgehog; in the field, a crown. This medal is very fine; the representation on R. is taken from a medal by Boldu, who was his contemporary.

Pietro da Fano is also the author of two medals of Pasquale Malipieri, Doge of Venice, and his consort, Giovanna Dandolo: *a.* Obv. Bust of Giovanna, R. Two female figures, draped, standing (signed OPVS. PETRVS. D. DOMO. FANI). — *b.* Obv. Bust of the Doge; R. Bust of his consort (not signed, but undoubtedly by the same artist).

BIBLIOGRAPHY. — Aloïs Heiss, *Les Médailleurs de Venise*, 1887. — Dr Julius Friedländer, *Die italienischen Schaumünzen des fünfzehnten Jahrhunderts (1430-1530)*, Berlin, 1882. — Bolzenthall, *op. cit.* — Armand, *Les médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883-1887. — G. Castellani, *Notizie di Pietro da Fano, Medagliata*, Rocca S. Casciano, 1898.

FARAIL, GABRIEL EMMANUEL (*French*). Sculptor, born at Saint Marsal (Pyrenées-Orientales); pupil of Oliva and Farochon. At the Salon of 1874, he exhibited a fine Portrait-medallion in bronze of M^{lle} Lecœur. Some medals of no great interest are the work of this artist.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FARBOT, JEHAN (*French*). Coin-engraver at the Mint of Grenoble, 1524-1554. He was a goldsmith by profession, and succeeded Jacques Gauvain.

BIBLIOGRAPHY. — A. Barre, *Graveurs généraux et particuliers des Monnaies de France*, Annuaire numismatique, 1867. — Natalis Rondot, *Jacques Gauvain*, Paris, 1897.

FARENBERG, I. V. (*Germ.*). Mint-master at Cassel, 1681-1697. His signature appears as VF (in monogram) or I.V.F. on the currency issued by him.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

FARINET (*Swiss*). Forger of 20 Centime pieces, of the years 1879 and 1880; he worked in the Bas-Valais (Switzerland).

BIBLIOGRAPHY. — Dr Ladé, *Catalogue des Monnaies et Médailles*, Genève, avril 1899.

FARINOS (*Span.*). This name appears on a Prize-medal for horticulture at Valencia, 1855, as the inventor or designer; Navarrete was the engraver.

FARNESI, ADOLFO (*Ital.*). Contemporary Sculptor and Medallist, residing at Lucca. I have seen his signature on the following medals: Inauguration of an equestrian statue of King Victor Emmanuel at Florence, 1890; — Dr Oreste Andrei, 1890; — Death of Amedeo of Savoy, Duke of Aosta; — Agostino da Montefeltro, the celebrated preacher; — Giuseppe Garibaldi; — Leo XIII., &c.

This artist is the author of numerous private and personal medals, and agricultural prizes, &c. His full name is Adolfo di Nicola Farnesi.

BIBLIOGRAPHY. — A. Comandini, *Medaglie Italiane del 1890*, Rivista Italiana di Numismatica, 1892-3.

FAROCHON, JEAN BAPTISTE EUGÈNE (*French*). Medallist and Sculptor, born at Paris, on the 10th of March, 1812; died in 1869. He was a pupil of David d'Angers and entered the Ecole des Beaux-Arts on the 5th of October 1829. In 1835 he obtained the Prix de Rome for medal-engraving; subject: Romulus carrying war-spoils; and in 1863 he was elected Professor at the Ecole des Beaux-Arts. The artist exhibited numerous medals, medallions, patterns of coins, jetons, &c. at the Paris Salons between 1833 and 1868. He is the author of a medal in clay of Christ from which was cast the figure adorning the church of Saint-Vincent-de-Paul. His statues, Integrity, St John the Baptist, Firmness, Saint-Remy, Hugh Capet, Saint-Léon, Isaias, &c. are amongst the best known.

The following medals are by Farochon: Liberty and Public Order; — Charles X; — Louis-Philippe; — Ingres; — Portraits of various pensioners of the French Academy at Rome; — Casimir

Delavigne, 1848; — Prize-medals for physical sciences and mathematics; — Dr Barby; — Four patterns submitted to the 1848 Coinage Commission of the Second French Republic (*illustrated*); — Eugène



Pattern Twenty Francs, 1848.

Sue; — Various jetons for Private Societies, &c.; — M. S***, 1853; — Fleury; — Jetons for the Society of French Bibliophiles; — Roumanian Union; — Orfila; — Dr Barby, 1863; — Corot, 1864; — Portrait-medallions, 1865 and 1866; — Ingres, 1868; — M. Stoltz; — M^{me} Stoltz; — Vernier; — Child laden with fruit, &c.



Obv. of Pattern Five Francs, 1848.



Pattern Ten Centimes, 1848.

BIBLIOGRAPHY. — R. Marx, *Les Médailleurs français*, Paris, 1897. — Chavignerie et Auvray, *op. cit.* — J.-Adrien Blanchet, *Farocho*, Grande Encyclopédie. — De Sauley, *Souvenirs numismatiques de la Révolution de 1848*.

FARROR, JOSEPH (*Brit.*). Issuer of Halfpenny tokens, payable in Anglesey, London or Liverpool, 1792. This Joseph Farror is said to have bequeathed sixpence per week in perpetuity to keep the statue of Lord Nelson clean.

FARSTER, KONRAD (*Germ.*). Die-cutter at the Mint of Jägerndorf, Silesia, 1563. Friedensburg, *Schlesiens neuere Münzgeschichte*, 1900, says : “ vielleicht dieselbe Person wie Leonhard Wurster. ”

FATINELLI (*Ital.*). Director of the Mint at Rome under Clement XI, *circa* 1713. His arms appear on a Scudo of that year, with a view of the Piazza della Rotonda on R.

FAUCHER, GUILLAUME (*French*). Sculptor of the second half of the nineteenth century ; born at Paris in 1827 ; pupil of A. Dumont and Meusnier. He executed a number of Portrait-medallions. Chavignerie mentions the following : Feu B^{***}, 1868 ; — M^{me} B^{***}, 1860 ; — Richard Lenoir ; — Young T. S^{***}, 1870.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FAUGINET, JACQUES AUGUSTE (*French*). Sculptor and Medallist, born on the 22nd of April, 1809, at Paris ; died in 1847. Pupil of Gatteaux ; entered the Ecole des Beaux-Arts, 1826. In 1831, he obtained the *Second Prix* for medal-engraving ; subject : Oedipus explaining the riddle of the Sphinx. At the Salon of 1833, this artist exhibited a frame of Medals, Portrait-medallions, and Gems.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FAUQUÉ (*French*). Die-sinker of Paris, who took part in 1848 in the competition for the coinage of the Second French Republic. There is a pattern Ten Centimes by him, illustrated in De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*.

FAULCON, PIERRE (*French*), 1493-1529, Goldsmith of Spanish origin, in the service of Anne of Brittany, Francis I, and Queen Claude. He executed some medals (Ymaiges façon de métales) which are now lost.

BIBLIOGRAPHY. — Natalis Rondot, *Les Médailleurs lyonnais*, Lyon, 1896.

FAULKNER (*Brit.*). Die-sinker, who was working *circa* 1821-1826. Possibly this Engraver is the same person as Benjamin Rawlinson Faulkner, 1787-1849, the well-known Portrait-painter, born at Manchester, whose first exhibit at the Royal Academy in 1821 was so much admired.

By this artist are the following medals : Visit of George IV. to Edinburgh, 1812 ; — Sir Walter Scott (*Mudie's National Medals*) ; — Another, R. Scene from the “ Lady of the Lake ” ; — Masonic

medal of the Old Lodge St John's, Lanark, 1822; — Lord Byron memorial, 1824; — General Viscount Combermere, 1821; — Surrender of Bhurtpore, 1826; — Death of Frederick, Duke of York, 1825; — Jones's Love Tokens, of Birmingham.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Cochran-Patrick, *op. cit.* — H. A. Grueber, *English Personal Medals from 1760*, Numismatic Chronicle, 1888 and 1890. — W. J. Davis, *Token Coinage of Warwickshire*, Birmingham, 1896.

FAUR, CAPIT. JEHAN (*French*). Mint-master at St. Palais, 1602-1605.

FAURE, BERTRAND (*French*). Coin-engraver at the Mint of Toulouse, 1637-1647.

FAURE, GUILLAUME (*French*). Coin-engraver at the Mint of Toulouse, *circa* 1603. Another engraver of the same name, was employed at the Toulouse Mint, *circa* 1693.

FAURE, NICOLAS (*French*). Coin-engraver at the Mint of Riom, *circa* 1594.

FAXEL, DANIEL (*Swed.*). Mint-master at Stockholm, 1672-1687. His initials D.F. appear on the coins issued by him.

FAYOLLE (*French*). Medallist and Die-sinker, who was established in the Galerie de Valois, Palais-Royal, Paris, until *circa* 1890, when he was succeeded by M. E. Pouteau. He dealt mostly in Orders, Decorations, &c.

F. B. Vide FRÉDÉRIC BRIOT. Die-sinker at Montbéliard and Stuttgart, 1593-1609.

F. B. Vide FRIEDRICH BRANDT. Mint-master at Rostock, 1782-1795.

F. B. Vide FILIPPO BALUGANI. Die-sinker at Bologna, 1770-1780; also **F. B. F.** or **F. BAL**.

F. B. Vide FRANCESCO BARATTINI. Die-sinker at Bologna, 1770-1796.

F. B. Vide FRANCESCO BARBARO. Mint-master at Venice, 1796-1797.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

F. B. (*French*). Initials of an Engraver, who was working, *circa* 1761. They appear on a medal of Louis XVI. with R. View of the Mines of Piègue, Curban and Arzillier.

BIBLIOGRAPHY. — Henmin, *Histoire numismatique de la Révolution française*, Paris, 1826.

F. C. *Vide* **FRANÇOIS CHÉRON**. Medallist who worked at Rome and Paris, 1635-1699.

F. C. *Vide* **FILIPPO CROPANESE**. Die-sinker at Rome, 1756-1773.

F. C. *Vide* **FRIEDRICH COMSTADIUS**. Die-sinker at Warsaw, 1769-1811.

F. C. B. *Vide* **F. C. BURCARD**. Die-sinker at Basle, *circa* 1756.

F. C. F. *Vide* **F. CESARINO**. Die-sinker at Rome, *circa* 1670-1680.

F. C. H. *Vide* **FRIEDRICH CASPAR HERBACH**. Die-sinker at Copenhagen, 1647-1664. His son of the same name was Mint-master there, 1663-1670.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

F. C. *Vide* **FED. COC.** *infra*.

F. D. *Vide* **FILIBERTO DIANO**. Mint-master at Borgo in Savoy, 1584-1589.

F. D. *Vide* **FRANCESCO DANDOLO**. Mint-inspector at Venice, 1783-1784.

F. D. *Vide* **FÉLIX DUPRÉ**. Coin-engraver at Liège, 1830.

F. D. *Vide* **FERNAND DUBOIS**. Contemporary Belgian Medallist.

F. D. S. V. *Vide* **FERDINAND DE SAINT-URBAIN**. Medallist who worked at Bologna, Rome, and Nancy, † 1738.

F. D. W. *Vide* **F. D. WINTER**. English Die-sinker, end of seventeenth century.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

F. E. *Vide* **FRANZ ENGEL**. Mint-master at Bonn, 1638-1649.

F. E. *Vide* **FRIEDRICH EBERLE**. Warden of the Mannheim Mint, 1802.

F. E. *Vide* **FRIEDRICH ERHARDT**. German Die-sinker, *circa* 1840.

F. E. W. *Vide* **FRIEDRICH ERNST WERMUTH**. Mint-master at Hildburghausen, 1716-1718.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

FÉART ADRIEN (*French*). Sculptor and Medallist, born at Sedan (Ardennes), on the 11th of April, 1813; pupil of Danton. Chavignerie mentions the following medals by this artist: Society of religious concerts, founded by Prince de la Moskowa; — 1863, Jetons for the Naval Insurance Companies, Etoile de la Mer, and Nep-

tune; — 1865, Summer; — 1867, Spring; — 1870, Portrait-medal of M. V***; — 1874, M^{me} P. de G***; — M^{me} Marie Edmée Pau; — 1875, C. L***; — 1876, Maron-Bretagne, Vice-president of the Society for Protection of Animals; — 1877, M^{me} la Comtesse G. de R***; — M. Boisville, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Revue de la Numismatique belge*, 1874, p. 399.

FECHTEL, PAUL (*Danish*). Die-sinker of Lübeck, held the office of Coin-engraver at the Mint of Copenhagen, where he was still employed in 1599. He is supposed to have engraved a Portrait-medal of himself, with the curious inscription: GOD.HEFT. GEGEVEN.GELVCK.VND.LANG.LEVE. In Jorgenson, *Beskriivelse over Danske Monter 1448-1888*, Paul Fechtel's name appears as Mint-master at Copenhagen from 1541 to 1565.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

FECHTER, FRIEDRICH (*Swiss*). Medallist and Coin-engraver of the second quarter of the seventeenth century. He signed his productions **F. F.**, and seems to have resided at Basle, 1629-1653, as most of his works belong to that city. The Wunderly-von-Muralt Collection contained the following specimens: Religious Medal of Zurich, 1638 (3 var.); — Suppression of the Insurrection of the Peasants, Berne, 1653; — Medallie Quarter Thaler, with view of Basle and bust of Lucius Munatius Plancus; — Medallie Thaler of Basle, so-called "Glückhennenthaler"; — Medallie Double Thaler of Basle, with representation of Daniel in the den of lions; — School Prize of Basle, 1642; — Small Prize-medal, with view of Basle and Dog, 1630 (5 var.); — Others, undated (5 var., different types); — Religious medal with David on R.; — Another, R. View of Basle (2 var.); — Octagonal Prize medal, IN GOTT MEIN HOFFNUNG; — Another, dated 1643, View of city; — Small commemorative medal, R. Christ as a Child (2 var.); — Medal, undated, R. King David; — Conclusion of the Thirty Years' War, and Peace of Westphalia, 1648 (5 var.).

The Swiss Collection at the South Kensington Museum comprises most of these.

Engel and Lehr (Pl. xxxviii, 5) illustrate a piece known as the Medal of the 20 Corporations, the obv. of which has been used by the engraver Johann Georg Lutz for a medal of Strassburg, published by Herr Julius Feist in the *Revue suisse de Numismatique* (1892, p. 115). Hildebrand describes several portrait-medals and badges of Gustavus Adolphus by this engraver.

It is not settled whether the F.F. should be interpreted as *Friedrich Fechter* or *Fechter Fecit*, but there can be no doubt that these letters are the signature of this artist, and not of the engraver

Fechter, whose works mostly belong to the beginning of the eighteenth century.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Wilhelm Tobler-Meyer, *Die Münz- und Medaillen-Sammlung des Herrn Hans Wunderly-v. Muralt in Zurich*, Zurich, 1897-1899. — R. S. Poole, *Swiss Coins in the South Kensington Museum*, London, 1878. — Hildebrand, *op. cit.*

FECHTER, JOHANN (*Swiss*). According to Bolzenthall, the full name of this Medallist and Coin-engraver is *Johann Ulrich Fechter*. He resided at Basle, at the end of the seventeenth and the beginning of the eighteenth, centuries. The following medals are by him: Reward of the City of Basle to the Swiss confederates (R. engraved by Friedrich Fechter), 1709: — Emmanuel Socin of Basle, † 1717 (signed: **J. FECHTER**).

Both Friedrich and Johann Fechter were no doubt employed by the Basle Mint, although other engravers, notably, J. de Beyer and Handmann, seem to have signed most of the currency of that period.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — W. Tobler-Meyer, *op. cit.* — R. S. Poole, *op. cit.*

FED. COC. *Vide* **FEDERIGO COCCOLA**, *suprà* (Vol. I, p. 283).

FEDERER, HIERONYMUS (*Germ.*). Mint-master at Regensburg, from 1655 to 1673, the year of his death. Coins and medals were engraved by him as early as 1650, and are signed, **H. F.**, **H. I. F.**, or **F.** These initials occur on Thalers of that city, dated 1653, and 1658, and on a Ducat of 1664, which was sold in the Reimmann Collection, 1892.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — Madai, *Thaler Cabinet*, nos 5097, 5578. — Ad. Hess, *Reimmann Sale-Catalogue*, no 7829.

FEDERIGO. *Vide* **CESARE DA BAGNO** (Vol. I, p. 43).

FEDERIGO PARMENSE. *Vide* **BONZAGNA** (Vol. I, p. 104).

FEODOROWNA, MARIA (*Russ.*). Empress of Russia, widow of Paul I., and a clever Medallist and Gem-engraver of the first quarter of the nineteenth century. She died in 1827. Her works are signed **MARIA.F.**, **MAR.P.**, or **МАРІІ.Р** (*Maria Fecit*). The Czarina was a member of various European Fine Art Academies, and excelling herself in the glyptic art, she extended her sovereign protection towards the artists who flourished at St Petersburg during her lifetime.

Maria Feodorowna was born a Princess of Würtemberg, in 1759, and married to the Grand Duke Paul, in 1776, but the intrigues of the Russian court, under the capricious rule of Catherine II., and the sad events which befell the Princess during the last years of her consort's life, caused her to find in art a solace amidst her afflictions, and under the training of Leberecht and other engravers, she

became a distinguished artist. Bolzenthall praises her very highly, and commenting on the medal which she engraved to commemorate the successes of her son, the Czar Alexander I, over the French,



Medal of Alexander I. of Russia, by the Czarina Maria Feodorowna.

1814, he writes : “ This is undoubtedly the most artistic production that was ever executed by a woman’s hand. ”

A gem, bearing her signature, has lately come under my notice; it is an intaglio copied from the antique and of exquisite work. I have not been able to obtain a list of this distinguished engraver's medals and gems, but from all accounts, it is an extensive one, including Portrait of Catherine II., 1789, Emperors Paul (1801) and Alexander I., of herself and many other members of the Russian Imperial family.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

FEHR, GEORG CONRAD (*Germ.*). Mint-master at Darmstadt, 1741-1743 and 1752-1766. His signature on the coins is **G. F.** or **G. C. F.** These initials also occur on a piece of Six Albus of Frankfort-on-M., 1758.

FEHR, R. (*Germ.*). Mint-master to the Elector Palatine, *circa* 1732-1736. His initials **R. F.**, appear on 10 and 5 Gulden pieces of those years.

BIBLIOGRAPHY. — Ammon. *op. cit.*

FEHR, REMIGIUS (*Germ.*). Mint-master at Darmstadt, 1772-1809; died in 1810. His initials **R. F.** appear on the coins issued by him.

FEHRMAN, CARL GUSTAF (*Swed.*). Son of the Medallist, Daniel Fehrman; was born at Stockholm in 1746, where he died in 1809. He occupied the post of Medallist to the Swedish Court, and succeeded his father as Chief-engraver at the Royal Mint in 1764. The younger Fehrman produced a large number of medals, amongst which the best known are: Birth of Princess Sophia Albertina, 8. October 1753; — Restoration to health of Queen Louisa Ulrika, 1767; — Death of King Adolphus Frederick, 1771; — Foundation of the Academy at Stockholm; — Death of Queen Louisa Ulrika, 1782; — Admiral Henrik Trolle, 1784; — Daniel Fehrman, 1783; — Marriage of Crown-Prince Gustavus with Sophia Magdalena of Denmark, 1766; — Return of Gustavus III. from his travels abroad, 1771; — Coronation of Gustavus III. 1772 (3 var.); — C. L. Grill, Swedish Minister of Commerce, 1767; — Johan von Bierken, 1780; — Revolution of 1772; — Abolition of Torture, 1772; — Abrogation of Land Taxes, 1772; — The King and Queen visit the Country, 1772; — Establishment of a National Bank, by Royal Charter, 1773; — Royal Decrees of the 21. July, 1774; — The Kings visits the Czarina Catherine II. at Czarskoieselo, 1777; — Birth of Charles Gustavus, 1782; — The King's return from a journey to Italy and France, 1784; — Prize Medal for Bravery, 1785; — Royal Banking Company, confirmed by Decree of 13. April 1787; — Siege of Göteborg by the Danes, 1788; — War Medal for services in the field, 1790; — Naval Victory over

the Russians of Svensksund, 1790; — Peace concluded with Russia, 1790 (3 var.); — Return of the King from Finland, 1790; — Return of the King from Aachen, 1791; — Assassination of Gustavus III., 1792 (sev. varieties); — Portrait-medals of Gustavus III., 1792 (sev. varieties); — Portrait-medals of Gustavus III; — Reward for Valour (2 var.); — Prize Medals of the Swedish Academy (7 var.); — Prize Medals of the Antiquarian and Historical Society (4 var.); — Royal Military Academy, 1786; — Administration of Agriculture, 1791; — Jubilee Festivities at Upsal, 1793; — King Gustavus IV. Adolphus, 1796; — The King's visits to the Stockholm Mint, 1796 and 1797 (2 var.); — Marriage of the King with Frederika Dorothea Wilhelmina of Baden, 1797; — Tournament at Stockholm, 1799; — Tournament at Drottningholm, 1800; — Agricultural Prize Medal, 1794; — Royal College of Music, 1797 (3 var.); — Various Prize Medals, 1794 and 1797 (3 var.); — Duke Charles, Masonic Medal, 1787; — Death of Prince Frederick Adolphus at Montpelier, 1803; — Portrait-medal of Prince Frederick Adolphus; — Princess Sophia Albertina, R. VASORVM SORORI, 1783; — Sophia Albertina, Abbess of Quedlinburg, 1787 (2 var.); — Erik Väderhatt; — Olaf I Björnsson; — Edmund Slemme; — Erik Segersäll; — J. C. Hedlinger; &c.

The work of this artist is not of very great merit. His usual signature was **C. G. F.**, or **C. G. FEHRMAN**.

BIBLIOGRAPHY. — Bozenthall, *op. cit.* — Hildebrand, *op. cit.* — Thomsen, *Catalogue of Danish Medals*. — Marvin, *op. cit.* — *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901.

FEHRMAN, DANIEL (*Swed.*). Medallist, born in 1710, at Stockholm, where he died in 1780. He was a pupil of the famous Hedlinger, and father of C. G. Fehrman. The period of his activity is comprised between 1735 and 1764, when he was employed at the Stockholm Mint as Medallist and Coin-engraver. The Swedish historian Jonas Hallenberg has given a list of some of the works of this artist, and Hildebrand (*Sveriges ochv Senska Konungahusets Minnespenningar*, &c., Stockholm, 1875) also describes a number of them: Foundation of the National Bank, 1668 (engraved in 1755); — Marriage of Crown-Prince Adolphus Frederick of Sweden with Eleonora Ulrica, 1750; — Promotion of Trade, 1747; — Medals and Badges of the Order of the Seraphim, 1748 (5 var.); — Foundation of Stockholm Observatory, 1748; — Increase of the Swedish Fleet, 1749; — Death of King Frederick I. (4 var.); — Accession of Adolphus Frederick, 1743; — Birth of Prince Gustavus, 1746; — Royal Academy of Science, 1747; — Birth of Prince Charles, 1748; — Military School for young Noblemen at Stockholm, 1748; — Birth of Prince Frederick Adolphus, 1750; — Sil-

ver Mining Works, 1750; — Royal Mining College, 1750 (2 var.); — Coronation of King Adolphus Frederick, 1751 (3 var.); — Inauguration of Stockholm Observatory, 1753; — Birth of Princess Sophia Albertina, 1753; — Swedish Liberties (1756 (3 var.)); — Coming of age of Crown-Prince Gustavus, 1762; — Foundation of a Weaving Factory at Drottningholm. 1762; — Marriage of Crown-Prince Gustavus with Sophia Magdalena of Denmark, 1766; — Prize Medal for Weaving; — Prize Medal for the Culture of Mulberry Trees, 1755; — Royal Mining College; — Jetons with bust of Crown-Princess Louisa Ulrika; — Coronation of Queen Louisa Ulrika, 1751; — Swedish Academy of Literature, 1753; — Jetons with bust of the Queen; — Birth of Prince Gustavus, 1746 (3 var.); — Crown-Prince Gustavus' sixteenth Anniversary, 1761; — Sophia Albertina, Abbess of Quedlinburg, 1753; — Olaf Skötkonung; — Anund Jakob; — Stenkil; — The two Kings Erik; — Ingo the Elder and Halstan; — Hakan Röde; — Philip and Ingo the Younger; — Ragvald Knapföfde; — Magnus I; — Sverker I; — St Erik; — Magnus II; — Carl VII. Sverkersson; — Knut Eriksson; — Sverker II Carlsson; — Erik Knutsson; — Johann I Sverkersson; — Erik Eriksson Lapse; — Waldemar; — Birger Jarl of Bjälbo; — Magnus Ladulas; — Birger Magnusson; — J. C. Hedlinger; — Linnaeus, 1758; — John von Bierken, &c.

This artist's signature appears as **F.**, **D. F.**, **D. FEHRMAN**, and **DAN. FEHRMAN**.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Marvin, *Masonic Medals*, Boston, 1880. — Ammon, *op. cit.* — W. Tobler-Meyer, *op. cit.* — Thomsen, *Bronze-Medaillen*, Copenhagen, 1869. — Hildebrand, *op. cit.*

FEJER (*Hung.*). Editor of a medal on the assassination of the Empress Elizabeth of Austria, 1898. His initial **F** appears on the **R**.

FELGENHAUER, URBAN (*Germ.*). Mint-master at Bonn, 1631, 1635, 1649, Waldeck, 1652-1654, Höxter (Corvey), 1655-1657, Einbeck, 1659, and again at Höxter in 1659. The name of this engraver is also found as **FELGENHEWER**, and his signature appears in various forms, as **V. F.**, **VF**, **V. N. H.**, **WFH**, **WF1**. The Reimann Collection contained a Quarter Thaler of Arnold von Valdois, Bishop of Corvey, 1657, by this artist, and also a Thaler of 1656.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Ad. Hess, *Münzen und Medaillen-Cabinet des Justizraths Reimann in Hannover*, Frankfurt a. M., 1891.

FELIX (*Roman*). Gem-engraver, whose signature is found on an intaglio formerly in the Marlborough Collection. The gem represents Diomedes and Ulysses carrying off the Palladium (*illustrated*). On the altar is found in minute letters the artist's name : **ΦΗΛΙΣ ΕΠΟΙΕΙ**,

and in the field, above Ulysses' head, that of the owner of this fine sard : ΚΑΛΠΟΥΡΝΙΟΥ ΣΕΟΥΗΡΟΥ.

King calls Felix a freedman of Calpurnius Severus, and mentions three other gems bearing his signature : Centaur carrying two baskets, sard (Odescalchi); — Victory slaughtering a bull (Raspe); — Head of Mercury, red Jasper (Bibliothèque Nationale).



Gem engraved by Felix.

A Florentine gem-engraver of the eighteenth century, Felice Barnabe, signed his works ΦΕΛΙΞ, and M. Babelon says that his productions have often been attributed to the Græco-Roman artist who flourished during the first century of our era.

Brunn, *Geschichte der Griechischen Künstler*, makes the following remarks on the works of Felix :

“ Eine der ausgeführtesten Darstellungen des Palladiumraubes, mit den Figuren des Diomedes und Ulysses und der Andeutung einer dritten todt am Boden liegenden Figur, so wie mit manchem architektonischen Beiwerk, findet sich auf einem Sardonyx der Marlborough'schen, früher der Arundel'schen Sammlung. Im Abschnitt liest man die Inschrift !

ΚΑΛΠΟΥΡΝΙΟΥ ΣΕΟΥΗΡΟΥ
ΦΗΛΙΞ ΕΠΟΙΕΙ

Stosch t. 35, Bracci II, 75 (Gems of Marlb, I, pl. 39), Millin gal. myth. t. 171, n. 565; Raspe 9433; C. I. 7271. Dass Köhler (S. 100) den Sardonyx auf das Zeugniß des Bracci hin für eine Arbeit des Flavio Sirletti erklären wollte, beruht auf einer Verwechselung mit einem nachher zu erwähnenden Stein. Die Vertheidigung hat diesmal Stephani übernommen, der hier eine der wenigen echten Steinschneider-Inschriften anzuerkennen geneigt ist, wenn, her auch, in Ermangelung eines guten Abdruckes des Steines ein entscheidendes Urtheil nicht auszusprechen wagt (Ang. Steinschn. S. 238). Der Hauptgrund, welcher für die Echtheit spricht, liegt in der Fassung der Inschrift : « Hätte ein Fälscher durch den Namen des Calpurnius Severus den Vater des Felix bezeichnen wollen, so würde er auch so gut, wie jeder andere, gewusst haben, welche Reihenfolge der Worte dazu nöthig ist.

Hingegen giebt dieser Genetiv einen guten Sinn, sobald man ihn auf den Weihenden oder Schenkenden bezieht (vgl. auch Letronne Ann. d. Inst. XVII, p. 274). Den Namen aber eines solchen auf diese weise beizufügen, stimmt nicht mit der Sitte der Fälscher überein; deren Kenntniss wohl nicht einmal soweit reichten, und dass die Zeile der Inscript ein späterer zu der ersten gemachter Zusatz sei, wird durch die Vertheilung im Raume, wenn man den Abbildungen trauen darf, unwahrscheinlich. Gewiss wird demnach die Inscript so lange für echt zu gelten haben, als sich nicht durch gewichtige Gründe ein Zweifel rechtfertigen lässt.

“ Auf einer Wiederholung derselben Darstellung findet sich die Inscript.

ΦΗΛΙΞ
ΕΠΟΙΕΙ

an der Basis, auf welcher Diomenes kauert. Gori besass einen Abdruck dieses Steins, wie er meint, aus Andreini's Sammlung, aus der er mit anderen verschwunden war. Nicht zu verwechseln ist er mit einer andern Wiederholung in florentiner Museum. Diese Andreini'sche Gemme ist es, welche Köhler für eine Arbeit des Flavio Sirletti erklärt : Gori Mus. Flor. II, p. 69 ; Bracci II, p. 105 ; Caylus rec. de 300 têtes pl. 173 ; Raspe 9435 ; Cades III, E. 278 ; C. I, 7271 b. Wohl aus Versehen bezeichnet Worlidge Gems 115 den Stein mit dem Namen auf der Basis als in Marlborough's Besitz befindlich.

“ Ein Carneol der Strozzi'schen Sammlung, Amor und Psyche, der capitolinischen Gruppe ziemlich entsprechend, mit der Inscript ΦΗΛΙΞ ist eine Arbeit des Felix Bernabé, eines Steinchneiders des vorigen Jahrhunderts : Raspe 7181, pl. 43 ; Cades XXII, p. 9 ; Stephani bei Köhler S. 286. Diesem ist vielleicht auch das Bild eines Centauren mit der Inscript ΦΗΛ. ΕCΡ beizulegen : Raspe 4445, Ebenfalls modern ist eine angebliche Lucretia mit der Inscript ΦΗΛ. ΕΓ bei Cades XXII. P. 10. Dass die Buchstaben ΚΦ neben einem Mercurkopf mit Raspe 2291 nicht Καλπουρνίου Φηλιξ gedeutet werden dürfen, braucht nicht weiter bewiesen zu werden. Ebenso können hier die Steine mit der lateinischen Inscript FELIX übergangen werden : Raspe 1758 ; R. Rochette Lettre p. 137, Clarac p. 117”.

BIBLIOGRAPHY. — E. Babelon, *La Gravure en pierres fines*, Paris, 1894. — King, *Antique Gems*, London, 1860. — E. Babelon, *Gemmae*, Dictionnaire des Antiquités grecques et romaines, etc. — H. Brunn, *Geschichte der griechischen Künstler*.

FELLNER, MATHIAS VON FELDEGG (*Austr.*). By an order of the 13th of March, 1612, Fellner was elected Master of the Mint at

Vienna, with a stipend of 400 florins per annum, which was raised to 500 later on. He filled this post until 1634, and died on the 21st of September, 1637, at Margarethen. The coins issued by him bear his monogramm M. F.

BIBLIOGRAPHY. — *Die Münzstätte Wien unter Rudolph II. 1576 bis 1608, Mathias 1608 bis 1119 als Landesfürsten von Niederösterreich, und Ferdinand II. 1619 bis 1637*, Mittheilungen des Clubs der Münz-und Medaillen-Freunde in Wien, 1893. — *Regesten zu J. Newald's Publicationen über österreichische Prägungen*, l. c. 1890.

FELON, JOSEPH (*French*). Sculptor, Painter, Lithographer, and Medallist, born at Bordeaux, 21st August, 1818. The following medallic works were exhibited by him at the Paris Salons : 1850, Portrait-medallions of M. F***. — P. L***, Keeper of the Bordeaux Museum ; — A. G*** ; — M^{lle} A. J. F*** ; — 1852, Louis-Napoleon, Prince-President of the French Republic ; — Amphitrite ; — 1855, Six bronze Medallions : Princess Maria of Sardinia, and others.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FENNER, IGNAZ SEBASTIAN (*Austr.*). Mint-master at Hall in Tyrol ; elected on his father's resignation 23rd April, 1718.

FENNER, JOHANN SEBASTIAN (*Austr.*). Mint-master at Hall, from 1688, to 1718, when he resigned his office in favour of his son, Ignaz Sebastian Fenner.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen über österreichische Münzprägungen im ersten Viertel des XVIII. Jahrhunderts*, Mittheilungen des Clubs der Münz-und Medaillen-Freunde, in Wien, 1890.

FENROTHER, ROBERT (*Brit.*). Mint-master at the Royal Mint, London, in conjunction with Bartholomew Reed, *anno* 9 of Henry VII.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, London, 1840.

FERWICK, A. (*Brit.*). Die-sinker and Medallist, residing at Birmingham ; pupil of Joseph Moore, and a fairly clever Engraver. He works for the trade, and is known by some medals commemorating Queen Victoria's Jubilees of 1887 and 1897, as well as numerous badges, prize medals, &c.

FEODOROFF, MICHEL (*Russ.*). Mint-master at St Petersburg, 1812-1820.

FERAL, JOHANN FRIEDRICH *ô* (*Germ.*). Son of Friedrich Wilhelm *ô* Feral. Mint-master at Leipzig, 1753. Saxon Convention-Thalers of 1763 and 1754, issued at that Mint, are signed I. F. *ô* F.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

FERRARIS, GIUSEPPE (*Ital.*). Medallist and Coin-engraver of Turin. His earliest medal is dated 1828. Under Charles Albert, King of Sardinia, he was Chief-engraver of the coins at the Mint of Turin, a post which he retained under Victor Emmanuel II, after the latter's proclamation as King of Italy and which he still held in 1869. His signature appears in full, **FERRARIS**, on the coins engraved by him.



Five Lire Piece of Victor Emmanuel, by Ferraris.

Ferraris executed also numerous medals, relating mostly to events in contemporary Italian history. His busts of Victor Emmanuel are of undisputed merit. The following medals are by him : Mercurin-Arborée de Gattinara, Chancellor of Charles V., 1845 ; — Samuel Jesi, 1855 ; — Cesare Saluzzo, Direttore of the Military School at Turin, 1854 ; — Marriage of Ferdinand I. of Austria with Mariana Pia, 1831.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — *Various Sale Catalogues, &c.*

FERRET, EUGÈNE (*French*). Contemporary Medallist, born at Rouen, in 1825 ; pupil of J. J. Barre. He exhibited at the Salon of 1901 a plaque of Sainte-Blanche. This artist first began as a Chaser, but entered the Paris Mint in 1848, where he worked under Barre, and was employed until 1861. He later on became Engraver to the Ministère des Finances, constructed a Reducing-machine, and executed numerous medals, besides making coin-dies. He was awarded the following medals : 1858, bronze medal ; 1873, Universal Exhibition at Vienna, gold, silver and bronze medals ; 1867, Paris Universal Exhibition, two bronze medals, and two in 1878 ; 1891, silver medal ; 1898, silver-gilt medal. He has exhibited sixteen times at the Paris Salons.

FERRET, GUILLAUME (*French*). 1636-56. Medallist of the first half of the sixteenth century. He engraved the following jetons : 1536, Jeton for Cardinal de Châtillon ; — 1563, Jeton for the duchesse

d'Estouteville, comtesse de Saint-Pol; — 1556, Jeton for the Duc de Longueville, &c.

BIBLIOGRAPHY. — A. Barre, *Graveurs en médailles de la Renaissance française*, Annuaire numismatique, 1867.

FERRIER, PIERRE (*Swiss*). Die-sinker and Medallist, who was working at Geneva, *circa* 1790-1798. He engraved a number of badges, prize-medals, &c., but is best known for his fine medals of Bonaparte of which at least eight varieties exist, and which represent him as First Consul, Chief of the Army of Italy, Liberator, &c.; these are all dated 1796; numerous imitations and modern copies exist of them. By Pierre Ferrier is also a medal of S. Aug. Adet, 1794, a French resident at Geneva, and a Prize medal for Music, of 1798.

BIBLIOGRAPHY. — *Bulletin & Revue suisses de Numismatique*, 1888-1898.

FERRIER, S. (*Swiss*). Contemporary Die-sinker of Geneva. He is the author of two masonic medals; one for the Lodge “*Constante et Avenir*” of Vevey, 1897, and the other for the French Lodge “*La Fraternité*” of Geneva, 1897.

BIBLIOGRAPHY. — *Revue suisse de numismatique*, 1898.

FERRIERE, PIERRE. *Vide* above.

FERRY, JEAN (*French*). Mint-master at Nancy, from 12. June 1574 to 21. June 1582, when he was succeeded by Nicolas Genetaire, his brother-in-law.

BIBLIOGRAPHY. — Lepage, *op. cit.*

FERVILLE-SUAN, CHARLES GEORGES (*French*). Sculptor, born at Mans (Sarthe); pupil of Jeuffroy. In 1872, 1876, 1877 and 1878, he has exhibited Portrait-medallions in bronze of various private persons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FESER, WILHELM (*Germ.*). Mint-master at Würzburg, 1746-1748.

FETZER, PETER (*Germ.*). Die-cutter at the episcopal Mint of Nesse, Silesia. His name appears on a medal of Bishop Frederick on the Washing of the Feet.

FEUCHÈRE, JEAN JACQUES (*French*). Sculptor, born at Paris, 24th August, 1807; died, 25th July, 1852. He was a pupil of Cortot and Ramey. At the Salons of 1833 and 1834 he exhibited some Portrait-medallions, and a medal on “*Fishing*”, which are not without merit. His Portrait-medal of Guizot, French State Minister, 1844, is perhaps the best known of his medallic works.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FEUGÈRE DES FORTS, VINCENT ÉMILE (*French*). Sculptor, born at Paris on the 17th of November, 1825; pupil of Heim and Duseigneur. Between 1840 and 1870, this artist exhibited numerous Portrait-medallions at the Paris Salons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FEURER, PASQUIER (*French*). Medallist of the third quarter of the sixteenth century. He engraved in 1560 a jeton for the English Ambassador: Obv. NON EST VOLENTIS SED MISERENTIS. Arms. R. MEDIO TUTISSIMUS IBIS. Hawk.

BIBLIOGRAPHY. — A. Barre, *l. c.*

FEUVRIER (*French*). Die-sinker of the first half of the nineteenth century. By him are the following medals: His Grace Claude Antoine Gabriel, duc de Choiseul, 1828; — Masonic medal of the Friends of Order, Paris; — Eynard the great "Philhellene"; — H. M. Berton, 1824; — &c. I think that the name on these medals has been misread for PEUVRIER (*Vide infra*).

BIBLIOGRAPHY. — Marvin, *op. cit.* — *Various Catalogues.*

F. F. Vide FRIEDRICH FECHTER *suprà*. Coin-engraver at Basle, 1629-1653.

F. F. Vide FRANCESCO FOSCARI. Mint-inspector at Venice, 1480.

F. F. Vide FRIEDRICH FREUND. Mint-master at Altona, 1819-1848.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

F. G. Vide FLORIAN GRUBER. Mint-master at Saalfeld, 1585-1597, Erfurt, 1599-1607, and Nordhausen, 1615.

F. G. Vide FRANZ GUICHARD. Die-sinker at Mömpelgart, 1610-1620, and Stuttgart, 1621-1628.

F. G. Vide FILIPPO GALEOTTI. Mint-master at Gubbio, 1626.

F. G. = FECIT GATEOTTUS *Vide* **PAOLO EMILIO GALEOTTI**. Die-sinker and Mint-master at Gubbio, 1646-1673.

F. G. Vide FRIEDRICH GRÜNER. Mint-master at Christiana, 1652-1675.

F. G. Vide FRANZ GILLY. Mint-master at Langernagen, 1690-1694, also F. I. G.

F. G. Vide F. GORDILLO Medallist of Mexico, 1808-1824.

F. G. D. *Vide* **FRÉDÉRIC GUILLAUME DUBUT**, 1711-1779. Medalist who worked at Dresden, Danzig, and St Petersburg, † 1779 et Danzig.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

F. H. *Vide* **FRIEDRICH HAGENAUER**. German Medallist of the first half of the sixteenth century.

F. H. B. *Vide* **FRIEDRICH HEINRICH BRANDT**. Mint-master at Rostock, 1782-1795.

F. H. K. *Vide* **FRIEDRICH HEINRICH KRÜGER**. Coin-engraver at the Dresden Mint, after 1797.

F. H. P. *Vide* **FRANZ, HERMANN PRANGHE**. Warden of the Würzburg Mint, 1762-1790.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

F. H. (*Swiss*). Signature of a Medallist, who worked at Schaffhausen, end of the seventeenth century. There is a medal of that city by him, with Peace on obv. and R. View of the town of Schaffhausen with the Rhine, the bridge, and in the background the fortress of Munoth; legend : DIE WEIL GOTT | MEINE HOFNVNG IST | SO FORCHT ICH KAINER (*sic*) | FEINDEN LIST.

BIBLIOGRAPHY. — R. S. Poole, *Swiss Coins in the South Kensington Museum*, London, 1878.

F. H. G. in monogram **FG** (*Germ.*). This signature appears on three small medallic wood-models, which resemble somewhat the work of the celebrated medallist, Friedrich Hagenauer. One of these medals presents the portrait of Raimund Fugger, and is dated 1534; the other two are of anonymous persons, and were engraved between 1534 and 1537.

BIBLIOGRAPHY. — Adolf Erman, *Deutsche Medailleure*, Berlin, 1844.

F. I. G. *Vide* **FRANZ JOHANN GILLY**. Mint-master at Lengenargen, 1690-1694.

F. I. K. *Vide* **FRANZ IGNATIUS KIRSCHENHOFER**. Mint-master at Oppeln. 1673-1685.

F. I. W. *Vide* **F. I. WURSCHBAUER**. Viennese Medallist, *circa* 1750.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

FICHTBAUER, JOHANN CASPAR (*Germ.*). Merchant of Riga, 1815; issued 50 and 10 Kopeck pieces in tin, with his initials I.C.F.

FIDELLES, PHILIPPE DE (*French*). Mint-master at Compiègne, 1589-1595; his distinctive mark **A**, or **AW**, appears on the coins struck by him: Henry III, Double Ecus d'or, Ecus d'or, Quarter Ecus; -- Henry IV, Double Ecus d'or, Ecus d'or, Quarter Ecus, Half Francs, Quarter Francs, Douzains, Gros de Nesle, &c.

BIBLIOGRAPHY. — P. Bordeaux, *Ateliers monétaires de Compiègne et de Melun*, Annuaire numismatique, 1895.

FIEBIG, GOTTFRIED (*Germ.*). Die-cutter at Breslau, 1726, 1733.

FIESEL, CHRISTOPH (*Austr.*). Coin-engraver at the Mint of Kremnitz, circa 1558. He cut the dies of the fine medallion Thalers struck at that Mint about this date.

FIGINO, GIROLAMO (*Ital.*). Mint-master at Rome, second half of the sixteenth century.

FIGUEREDO or FIGUEIREDO, JEAN DE (*Port.*). Medallist, born at Aveiro, about 1725, died at Lisbon, on the 10th January 1809. He entered the Lisbon arms foundry in 1749, and learned drawing, modelling and medal-engraving. Amongst the medals executed by Figueredo are: 1775. Medal of Joseph I. representing the King on horseback (this piece was copied in various metals and in china by Bartolomeo da Costa); — 1782. Portrait-medal of Dona Maria; — 1783. Medal of Dona Maria and Don Pedro III., struck on the foundation of the Cathedral of the Sacred Heart; — 1785. Prize medal of the Academy of Sciences (the Queen seated presents a laurel-wreath to Minerva); — 1790. Notre-Dame de la Conception (prize-medal for the students of the College of Nobles); --- 1791. St John the Baptist (for the students of Crato). Figueredo, towards the latter part of his life, received from the Government an annual honorarium of 100.000 Reis, besides a pension of 1200 reis per day.

His son Francis Xavier was employed at the Royal Mint, and died in 1818; another of his pupils, Cyprian da Silva, also cut dies for the Portuguese coinage.

BIBLIOGRAPHY. — A. Raczynski, *Dictionnaire historico-artistique du Portugal*, Paris, 1847.

FILARETE. *Vide AVERLINO, ANTONIO* (Vol. I, p. 38). This Engraver executed also some fine plaques. Heiss places the date of his birth in 1414.

BIBLIOGRAPHY. — E. Molinier, *Les Plaquettes*, Paris, 1886. — Heiss, *Les Médailleurs de la Renaissance, Florence et les Florentins*, Paris, 1891.

FILIBERTI, ANTONIO (*Ital.*). Medallist of the second half of the seventeenth century, who worked at Rome, and is said to have engraved a medal of Innocent XI. with **R**. Mater Dolorosa.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

FILLEUL, CHARLES ALEXANDRE (*French*). Sculptor, born at Mans (Sarthe); pupil of Cavellier and A. Millet. At the Salons of 1881 and 1882 he exhibited some portrait-medallions in clay.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FINIGUERRA, MAZZO (*Ital.*). Niello-engraver of the fifteenth century, born at Florence in 1410, where he died in 1480. His principal works are : Adoration of the Magi; — The Virgin surrounded by Angels and Saints; — The Virgin accompanied by St Sebastian and St Roch; — Baptism of Christ; — Assumption or Coronation of the Virgin (Bibliothèque nationale); — Allegory on Love; — Allegorical figure, &c. Finiguerra is said to have invented or imported into Italy the art of engraving on metal. Some of his productions are in the style of Albrecht Dürer.

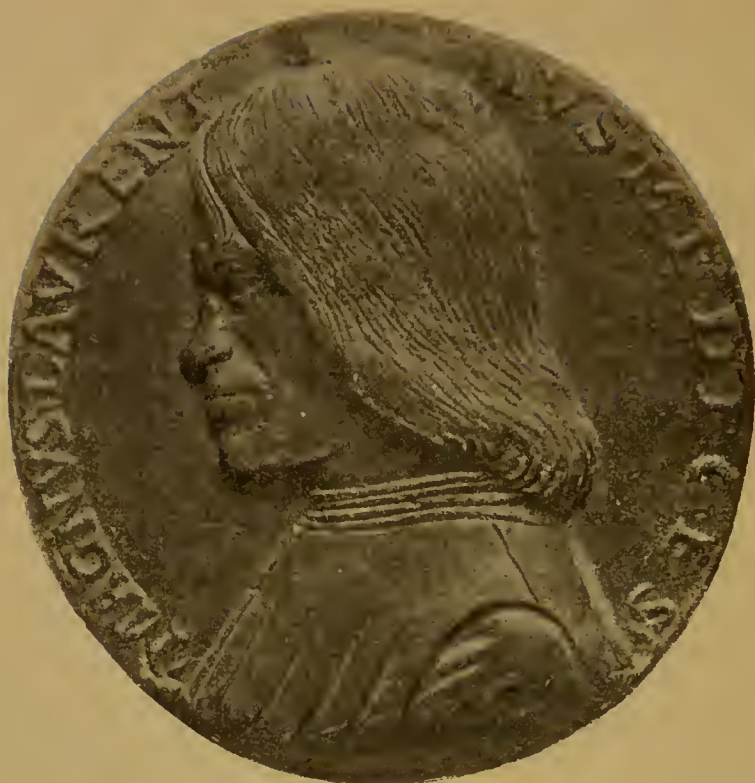
“No one”, says Mr. Giuliano, in a Paper read before the London Society of Arts, Marth 19, 1889, on *The Art of the Jeweller*, “no one was ever known to engrave so many figures in so small a space, and with such perfect correctness of drawing. Among the nielli of silver preserved in the cabinet of bronzes of the Florentine Gallery, may be seen a Pax executed by Finiguerra in 1452, for the Baptistry of St John; this is further curious as being the plate of the first engraving ever printed, and of which the Bibliothèque nationale possesses the only impression. Thus the fame acquired by Finiguerra as a skilful goldsmith was justly eclipsed by the glory of having been the inventor of the art of taking impressions of an engraving upon metal.”

BIBLIOGRAPHY. — Duchesne, *Essai sur les Nielles*, Paris, 1815.

FIORAVANTI ARISTOTELLE (*Ital.*). Bolognese Engineer, Architect and Goldsmith, who worked for Pope Paul II, and whom M. G. Milanesi regards as the author of a medal of that Pontiff signed A—BO.

FIorentino, BERTOLDO. *Vide* **BERTOLDO DI GIOVANNI** (Vol. I, p. 79).

FIorentino, NICCOLO (*Ital.*), 1430, † 1514. Apparently there were two medallists of this name, perhaps father and son. Niccolò di Forzore Spinelli was born at Florence in 1430 and died in 1514; his father, who was a goldsmith, died in 1477, and was a nephew of the celebrated painter Spinelli of Arezzo, 1333–1410, whose life is to be found in Vasari. The earliest dated work known of this artist is a medal of Duziari of 1485; Niccolò was then fifty-five years of age. It is possible, as Heiss suggests, that he is the *Nicolas de Spinel*, twice mentioned in the accounts of the Dukes of Burgundy, in 1468, with the title of “tailleur et graveur des sceaux de Mgr le



Medal of Lorenzo de' Medici, by Niccolo Fiorentino.

duc de Bourgogne ». A medallist of the same name, Nicolas de Florence, worked at Lyons from 1493 and died there in 1499; he was the son-in-law of Louis le Père, a goldsmith and engraver of that city, and in conjunction with him, executed the dies for the medal with portraits of Charles VIII. and Anne of Brittany; this artist also engraved, conjointly with Jean Le Père, the medal of Louis XII., with *R.* Porcupine, from the design of Jean Perréal. M. Rondot took Nicolas de Florence to be the same person as Niccolò Fiorentino, but M. G. Milanesi, after more recent investigation, has come to the conclusion that they were different artists, perhaps father and son.

Heiss was inclined to attribute to Niccolò Fiorentino medals of several celebrities of the court of Charles VIII, and to his son, known as Nicolas de Florence or Fleurance, and son-in-law of Loys le Père, only the gold piece with portraits of Charles VIII. and Anne of Brittany.

The following medals bear the artist's signature : Silvestro Duziari, Bishop of Chioggia, † 1487? (signed, *OPVS. NICOLAI. FORZORII. FLORENTINI*), dated *MCCCCLXXXV*; — Alfonso I. d'Este, Third Duke of Ferrara, dated, *MCCCCLXXXII*; —



Obv. of Medal of Giovanna Albizzi, by Fiorentino (?)

Antonio Geraldini, 1456 † 1589 (signed, *OPVS. NICOLAI. FORZORII. SPINELLI. FILII*); — Antonio di Biagio della Leccia (signed *NICOLAI. FORZORII. FLORENTII*); — Lorenzo de' Medici, the Magnificent, obv. Bust to l., head bare. *R.* *TVTELA. PATRIAE*. The City of Florence seated to r.; below, *FLORENTIA*; signed, *OPVS. NICOLAI. FORZORII. SPINELLI* (*illustrated*); Another, similar, without *R.*

To Niccolò Fiorentino, Heiss and other writers ascribe the unsigned medals given below : Alberto Belli, † 1482; — Leonora Altoviti, *circa*, 1484; — Jean Greudner, 1460 † 1512; — Maria

de Morelli; — Rinaldo Orsini, † 1510; — Giovanni P. de Papie; — Giovanni Pico della Mirandola, 1463 † 1494 *R.* PVLCHRI-TVDO. AMOR. VOLVPTAS, The Three Graces; — Antonio Pizzamani, 1462 † 1512; — Angelo Ambrogini, surnamed Poliziano, 1354 † 1494; — Poliziano and Poliziana; — Poliziana, alone (3 varieties of *R.*); — Niccolò di Michele Puccini da Pescia, 1450 † 1519; — Bianca Riario; — Girolamo di Lodovico Ridolfi, 1465 † 1526; — Bernardo Salviati, 1404 † 1486; — Giovanni Tornabuoni (3 var. of *R.*); — Lorenzo Tornabuoni, and his consort, Giovanna Albizzi, 1466 † 1497; — Lorenzo Tornabuoni; — Giovanna Albizzi (2 var. of *R.* obv. *illustrated*); — Lodovica Tornabuoni, daughter of Giovanni Tornabuoni; — Cosimo de' Medici, the Great, obv. Bust to l., *R.* PAX LIBERTASQVE PVBLICA. Female figure seated on curule chair; below : FLO-RENTIA (*Brit. Museum Catalogue*, n° 30).

The following French medals executed at Lyons in 1494 are given to Niccolò Fiorentino by Armand, Heiss, Rondot, and others: Charles VIII. *R.* VICTORIAM. PAX SEQVETVR; — Another, *R.* Female standing near column, piercing her breast; at her feet, a dog; — Jean Du Mas, Seigneur de l'Isle; — Jean Matharon de Salignac, President of the Council of Provence, † 1495; — Béraud Stuart d'Aubigny, † 1507; — Antoine de Bourgogne, surnamed Le Grand Batard de Bourgogne, 1421 † 1504; — Antoine de Gimel; — Gilbert de Bourbon, Count of Montpensier, &c. It is true that Armand, in his third volume of *Les Médailleurs italiens*, p. 23, writes: "We know to-day that Niccolò Fiorentino did not come to France, and that he has nothing in common with the "Nicolas de Florence", who settled at Lyons, and there is no reason for attributing the works above-mentioned to "Nicolas de Florence", whose manner is utterly different, as shown by the medal commemorating the visit to Lyons of Queen Anne of Brittany;" he therefore calls the author of those French medals an Italian medallist of the court of Charles VIII. But Heiss, who had Armand's notes when compiling his second notice of Niccolò Fiorentino (*Les Médailleurs de la Renaissance. Florence et les Florentins*, Paris, 1891), was still inclined to believe that "the son of Spinelli Forzore might have been called to Lyons during the sojourn which the King of France made there from the month of March 1494 to the 22nd of August following".

If Niccolò Fiorentino was the "Nicolas de Spinel" of the Burgundian records, he also engraved the seals of Charles the Bold.

Fiorentino copied the antique, and excelled in his art; the quadriga on the *R.* of his medal of Alfonso I. d'Este was designed from Athenion's cameo, Gigantomachos in quadriga; the *R.* of the medal of Antonio Geraldini is a reproduction of a *R.* type of a

Sestertius of Balbinus, and others of his designs can be traced back to the originals.

BIBLIOGRAPHY. — Armand, *op. cit.* — Heiss, *op. cit.* — Bolzenthal, *op. cit.* — *Trésor de numismatique, médailles italiennes*, II^e partie. — N. Rondot, *Les Orfèvres de Lyon*, Paris, 1888. — I. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899.

FIRLEY (*Polish*). Treasurer to the Court of Poland, *circa* 1590; his initials I. F. appear on the coinage of that period.

FISCH, ANTOINE (*Belg.*). Contemporary Medallist, who resided at Brussels, and died on the 12th March, 1892. He was born on the 12th April, 1827, began his artistic career as a manufacturing jeweller, and afterwards studied medal-engraving under Würden. His medals mostly relate to works of charity and public events in Belgian history. On the occasion of the 50th Anniversary of the Independence of Belgium, he engraved no less than twenty-six varieties of commemorative pieces. Between 1869 and 1871, he was entrusted with the execution of Jetons de presence distributed to the parish councillors of Brussels. Two of his medals are of interest to English collectors : London International Exhibition at the Crystal Palace 1884 (*R.* only); — and Belgian Public Works Company, 1867, and others are described in *Mittheilungen des Clubs der Münz- und Medaillen-Freunde in Wien*, 1890-1898 : Betrothal of the Crownprince of Austria, 1880 (5 var.); — Departure of Princess Stephanie from Brussels, 1881 (3 var.), &c.

BIBLIOGRAPHY. — *Revue belge de numismatique*, 1872 and 1892. — Dr Weber, *op. cit.*

FISCH, PAUL (*Belg.*). Contemporary Medallist, residing at Brussels. He presented fourteen medals engraved by him to the Belgian Numismatic Society on July 2, 1899. He also undertook to engrave the jetons for this Society from 1899 to 1902. His Portrait-medal of Houzeau de Lehaic is one of his best works; he also engraved : Portrait-medal of Jules de Burlet, 1899; — Belgian Federation of Gymnasts, 1895; — Exhibition of Ghent, 1899.

FISCHBACH, ORTLIEB VON (*Austr.*). *Monetarius*, 1187. Mint-master for Duke Otacher of Traungauer, who had inherited the Mint of Neuenkirch-Fischbach (Styria) from Count Formbach-Putten.

BIBLIOGRAPHY. — Th. Unger, *Kleine Beiträge zur Münzkunde des Kronlandes Steiermark*, 1890.

FISCHER (*Germ.*). Mint-master at Christophthal, *circa* 1622.

FISCHER (*Germ.*). Mint-master at Erfurt, *circa* 1781.

L. FORRER. — *Biographical Notices of Medallists*. — 11.

FISCHER (*Germ.*). Die-sinker of the second quarter of the nineteenth century. His initial F appears on a Double Thaler of Ernest II. of Saxe-Coburg-Gotha, 1847.

FISCHER, A. (*Germ.*). Sculptor and Modeller, whose name appears on medals, struck at Berlin in 1861, and commemorating the Coronation of William I., King of Prussia, and on others of 1858, Marriage of the Crownprince of Prussia with Princess Victoria of Great Britain, and, 1859, Birth of Prince Frederick William Victor Albert, the now reigning Kaiser, William II. *Vide* **FERDINAND AUGUST FISCHER**.

BIBLIOGRAPHY. — *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901.

FISCHER, CARL (*Germ.*). Medallist of the second quarter of the nineteenth century. His signature **K. FISCHER** appears on coronation medals of Frederick William IV. of Prussia, 1840. *Vide* **JOHANN KARL FISCHER**.

FISCHER, CHRISTIAN (*Germ.*). Mint-master at Gotha, 1683-1690.

FISCHER, CHRISTOPH (*Germ.*). Mint-master at Dresden, 1678-1686; distinctive symbol, his initials C-F and two fishes *dos-à-dos*. He was the son of Peter Fischer, Warden of the Gotha Mint, and nephew of Christian Preuss, Mint-warden of Dresden. Christoph Fischer was born at Dresden on the 5th October, 1620, and was employed at the Mint there from 1642; in 1655 he became assistant Warden and in 1678, Mint-master. He died on the 3rd July, 1686.

BIBLIOGRAPHY. — Julius und Albert Erbstein, *Erörterungen auf dem Gebiete der sächsischen Münz- und Medaillen-Geschichte*, Dresden, 1888.

FISCHER, FERDINAND AUGUST (*Germ.*). Sculptor and Medallist, born at Berlin, 1805, died there in 1866. Dr Weber mentions that he studied in the Berlin Art Academy under Schadow, and was afterwards Professor there. This artist designed Kullrich's commemorative medals of the Marriage of the Princess Royal of England with the Crownprince of Prussia, 1858, and Birth of the German Emperor, William II., 1859. *Vide* **A. FISCHER**.

BIBLIOGRAPHY. — Dr F. P. Weber, *Medals and Medallions of the nineteenth century relating to England, by foreign Artists*, London, 1894.

FISCHER, GUSTAV THEODOR (*Germ.*). Mint-master at Dresden, 1845-1860.

FISCHER, JOHANN KARL (*Germ.*). Medallist and Gem-engraver of Berlin, born in 1802, † 1865; he worked for some time at Loos' establishment there, and is no doubt the K. Fischer, mentioned

above, who engraved the coronation medals of Frederick William IV. of Prussia, 1840. Ferdinand August Fischer was his brother.

Fischer's cast medallion of the great sculptor Schadow, is a fine piece of work, and executed in the German style. By him are also : Portrait-medallion of Queen Elizabeth of Prussia, 1843 ; — Another, of 1849 ; — Commemoration of the Silver Wedding of the King and Queen of Prussia, 1848 ; — Prince Frederick William of Prussia's service Jubilee, 1857 ; — Marriage of Princess Louise of Prussia with Alexis, Landgrave of Hessen-Philipstal-Barchfeld ; — Marriage of Princess Louise of Prussia with Frederick, Grand Duke of Baden.

This artist has produced numerous medallic portraits of celebrities, the finest of these being that of Frederick William IV., of which Bolzenthall says : " Weit über die Produktionem fast aller deutschen Kunstgenossen erhebt sich das von Fischer in Stahl geschnittene Portrait des Kronprinzen von Preussen : so viel Wollkommenheit liegt vereinigt darin ausgedrückt. "

Prof. Dr Menadier remarks in *Schaumünzen des Hauses Hohenzollern* : " Weit überlegen aber war diesen (Jachtmann und Pfeuffer) in der Wiedergabe des menschlichen Bildes K. Fischer, der auch in Stein-und Elfenbeinschnitte Tüchtiges leistete. Von ihm war Friedrich Wilhelm IV. schon als Kronprinz in trefflicher Weise auf einer Medaille dargestellt. Nach dem Thronwechsel zeichnete er auch als König ihn dadurch aus, dass er sich und die Königin für neue Schaumünzen von ihm portraituren liess. So konnte er denn nicht nur dem Doppelbilde der auf die silberne Hochzeit gefertigten Jubelmünze, sondern namentlich auch dem Bilde der Königin auf der schönen Gussplakette das AD.VIV. beifügen. " *Vide G. FISCHER.*

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.* — *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901. — Bolzenthall, *op. cit.*

FISCHER, LUDWIG HANNS (*Austr.*). Contemporary Painter, residing at Vienna. He has designed the following medals : Christoph Reisser, 1892 ; — The Benedictine-Institute of Göttweig, 1892 ; — Victor Conradi, 1892 ; — Herzogenburg, 1893, &c. All these medals bear the artist's monogram LHF.

FISCHER, MARTIN (*Germ.*). Mint-master and Coin-engraver at Bremen, 1743-1747. His initials or monogram appear on the coins ; I have noticed it on a Double Thaler of 1744 (lot. 2357, Catalog der Ed. Suchsland'schen Thaler Sammlung, 1900).

FISCHER, PETER. *Vide PETER VISCHER.*

FISCHER, SAMUEL (*Swiss*). Coin-engraver at the Mint of Berne, circa 1679. The series of coins, issued there, in that year, with

eight B's disposed in cruciform fashion, were engraved by this die-sinker, whose work is very praiseworthy.

FISCHER, THOMAS (*Germ.*). Mint-master at Harzgerode, *circa* 1695.

FISHER, ALEXANDER (*Brit.*). Contemporary Sculptor, Medallist and Enameller. At the Royal Academy Exhibition of 1899, the following works by this artist attracted considerable attention : The Earl of Portsmouth (medallion, enamel on copper); — The Annunciation (medallion, *champlevé* enamel on silver); — Triptych : The Transfiguration (enamel on copper), &c.

FITZ OTTO, HUGH (*Brit.*). Coin-engraver at the London Mint under Edward I.

FITZ OTHO, THOMAS (*Brit.*). Coin-engraver at the London Mint (*Die Graver in Fee*) under Edward I.

FITZ, OTHO (OTTO), WILLIAM (*Brit.*). Coin-engraver at the London Mint under Henry I., John, and Henry III.

FITZ, WILLIAM OTHO (*Brit.*). Coin-engraver at the London Mint under Edward I.

BIBLIOGRAPHY, — Ruding, *Annals of the Coinage of Great Britain and its Dependencies*, London, 1840.

F. K. *Vide* **FRIEDRICH KLEINERT**. Medallist of Nuremberg, 1633-1714.

F. K. *Vide* **ANTON FRIEDRICH KÖNIG**. Medallist of the first half of the nineteenth century; he worked at Berlin and then at Dresden; also **F. K. F.**, **F. KÖ**, or **F. KOENIG**.

F. K. *Vide* **FRIEDRICH KARIUS**. Goldsmith and Die-sinker at Erfurt, *circa* 1817.

F. K. *Vide* **FRIEDRICH CHRISTOPH KROHN**. Danish Medallist of the middle years of the nineteenth century.

F. K. *Vide* **F. KORN**. Medallist and Coin-engraver of the second half of the nineteenth century; worked at Frankfort-on-Main and Mayence.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

F. L. *Vide* **FILIUS LUTMA**. Son of Jan Lutma, who died in 1660; Dutch Medallist.

F. L. *Vide* **FRIEDRICH LOOS**. Medallist of the end of the eighteenth and begining of the nineteenth, century; died in 1806.

F. L. *Vide* **FRIEDRICH LAUTENSACK**. Mint-master at Rostock, 1796-1802.

F. L. S. *Vide* **FRIEDRICH LUDWIG STUBER** or **STIEBER**. Mint-master at Danzig and Elbing, 1760-1767.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

FL. TO (*French*). Signature of a Medallist, who was working *circa* 1560; it is found on a medal of Pierre d'Albret, natural son of the King of Navarre, Jean d'Albret, † 1568; obv. Bust to l. of Pierre d'Albret. R. VBI. MAGIS. IBI. MINVS. Female, standing, rests on rudder.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883.

FLACHÉRON, JEAN FRANÇOIS CHARLES ANDRÉ (*French*). Sculptor and Medallist; born at Lyons; pupil of David d'Angers. In 1839 he obtained the second Grand prix pour Rome: Hercules crushing Antaeus. At the Salons of 1872, 1873, 1874 and 1875, he exhibited several fine statues. None of his medallic works are mentioned in Chavignerie, although he is there described as a Medallist only. He no doubt executed Portrait-medallions in his master's style.

FLACHS, MODESTINUS (*Germ.*). Mint-master in Anhalt, 1569-1595; his coins are signed **M. F.** or **MF**.

BIBLIOGRAPHY. — J.-L. Ammon, *Sammlung berühmter Medailleurs und Münzmeister nebst ihren Zeichen*, Nürnberg, 1778.

FLADNIG, PAUL ANTON (*Austr.*). Warden of the Mint at Vienna, 1545-1547.

FLANAGAN, JOHN (*Amer.*). Contemporary Medallist, whose exhibit attracted well-deserved praise at the Paris Salon of 1899. One of his latest Portrait-medals is illustrated in M. R. Marx's article on The Medallist's Art in the *The Studio*, vol. XXII, p. 226.

FLAMAND, GIRARD LE (*French*). Engraver at the Mint of Troyes after 1330. He died between 1335 and 1337.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de la Monnaie de Troyes du XII^e au XVIII^e siècle*, Paris, 1892.

FLAS, PIERRE (*French*). Coin-engraver at the Mint of Lyons, *circa* 1449-1466; he is again mentioned in 1452.

BIBLIOGRAPHY. — Natalis Rondot, *Les Graveurs de monnaies à Lyon, Mâcon*, 1897.

FLASSIG, JOHANN FERDINAND (*Germ.*). Gem-engraver of Breslau, *circa* 1699.

FLÄTNER, PETER. *Vide* **PETER FLÖTNER.** Medallist of Nuremberg, 1538.

FLAVIO, T. F. LARGONIO (*Roman*). We find in Don. Cl. 8, n° 15. the name, *T. Flavio T. F. Largonio* accompanied by the epithets, *fabro, flatuario, sigillariario*, showing that this engraver was employed to cut coin-dies and gems.

FLAXMAN, JOHN (*Brit.*), (1755-1826). One of the greatest English sculptors of the nineteenth century. He was born at York, but came to London whilst quite young, where his father carried on business as a moulder of plaster figures. He gave early proof of his genius and displayed as a child uncommon abilities. He first exhibited at the age of 12, and when only 14 years old, he received the silver medal of the Royal Academy. For some time, the artist worked for the Wedgwoods; then, in 1787 he went to Rome where he resided for some years; in 1810 he was named Professor of sculpture to the Royal Academy. Flaxman executed many fine statues of eminent men, exquisite bas-reliefs, and a series of designs illustrating Homer, Dante, and Aeschylus. He is said to have designed most of the cameos produced by Josiah Wedgwood, and especially the fine series of Medallion-portraits of contemporary celebrities, white upon blue. He also designed various medals for engravers, and modelled portraits in clay of numerous personages.

There is a bronze pattern rupee, executed by a native artist, after Flaxman's design :

Obv. Lion and date tree.

Rv. Bombay, 1828, in an ornament; star.

(Letter from G. Sparkes Esq. to the late W. Webster, dated 3, III. 1859.)

We read the following details of Flaxman's work as a modeller of medallions in Professor Church's monograph of "Josiah Wedgwood", p. 93.

"It was on the recommendation of Bentley that John Flaxman's aid as a designer and modeller was first secured by Wedgwood. The project of making large tablets for chimney-pieces was under discussion between the partners in 1775. On the 14th January in that year Wedgwood, in replying to a letter from Bentley, says, "I am glad you have met with a modeller, and that Flaxman is so valuable an artist. It is but a few years since he was a most supreme coxcomb, but a little more experience may have cured him of this foible." Wedgwood who soon learnt to estimate very highly the genius on the young sculptor, wrote of him as "the greatest artist of the age", and gave him a long series of important commissions. I have already indicated, in preceding chapters, how many of the finest portrait-medallions and classical figures and groups can be unhesita-

tingly assigned to Flaxman, but the sculptor was occupied with many other commissions for the potworks of Etruria during the whole period 1775-1795.

“The story of Flaxman’s life is so well known that the briefest



Portrait-medallion of Flaxman.

(From Prof. Church’s monograph of “ Josiah Wedgwood ”).

summary of the chief incidents of its earlier part is all that need be here given. His father was a maker and seller of plaster casts, but was occasionally employed as a modeller by Roubiliac, Scheemakers, and other sculptors of the time. His second son, the subject of this notice, was born on 6th July, 1755. The boy’s health

was weak, and his time was spent, except for a brief period, at home, and chiefly amongst the casts of his father's shop. We hear, however, of the notice taken of him by some of his father's artistic and literary patrons. He occupied himself in drawing and modelling and in teaching himself classic fables and Latin. When no more than twelve years old he gained the first prize for a medal from the Society of Arts, which awarded him a similar distinction three years later. From 1767 onwards he contributed works to several public exhibitions : in 1770 he exhibited a wax model of Neptune in the Royal Academy, of which he then became a student. In the competition for the gold medal in 1772 the President and Council of the Royal Academy awarded it to a rival. This reverse seems to have exercised a salutary effect upon the youth, checking his tendency to self-assertion. In 1775 he began working for Wedgwood, who during the last twenty years of his life helped in many ways the young sculptor. When Flaxman was twenty-four he executed the lifelike portrait of himself which is given here from the specimen at South Kensington ; for this the authorities of the Museum gave £ 161 14 s. just thirty years ago. A replica of this terra-cotta medallion is in the collection of Mr. Propert.

“ His series of monumental designs was commenced in 1780, and was continued until his death in 1826. Of his larger works these public monuments were the best, but as the marbles were too often completed by Italian workmen ; the spirit of Flaxman's original models frequently evaporated under their hands, a certain degree of emptiness and insipidity being the result. In his smaller works, especially in the wax portraits and classical bas-reliefs executed entirely by his own hand for Wedgwood, the life and power of the sculptor is well seen. By many critics his pen and pencil and washed sketches are considered to be Flaxman's most characteristic and satisfactory work. Their simplicity and grace were caught from antique vase-paintings and bas-reliefs, but these drawings, slight though they generally are, are instinct with personal observation, and possess the charm of tender feeling and happy invention.

“ In 1782 Flaxman married Ann Denman ; five years afterwards, helped by the recommendations and pecuniary aid of Wedgwood, he went to Rome where he remained until 1794 ; the rest of his life was spent in London.”

FLAXMAN, WILLIAM (*Brit.*), (1753?-1795?). Modeller. He contributed to the exhibition of the Free Society of Artists in 1768, and those of the Academy at intervals, between 1781 (when he sent a portrait of John Flaxman in wax) and 1793.

BIBLIOGRAPHY. — *Dictionary of National Biography*.

FLEISCH, GEORG VON LERCHENBERG (*Austr.*). Mint-master at Kremnitz, 9th November, 1606 to † August 1618; he was employed there before 1600. The Thalers of 1614 and 1615 with the Hungarian arms under the eagle were engraved by him.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationem über österreichische Münzprägungen*, Wien, 1892.

FLEISCHHOLD, EBERHARD GREGORIUS (*Germ.*). Die-sinker at Zweibrücken, *circa* 1754-1760; he was also Mint-master there, and his initials appear on a thaler of 1754. Ris-Paquot calls him Fleischfeld.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

FLÉMALLE, HENRI (*Belg.*). Goldsmith and Die-sinker of Liège, *circa* 1670. There is a medal by him, bearing the above date, and representing on one side, the Virgin with Child on her knees, and on the other Saint-Roch, angel and dog. This piece is signed **H. F. F.** and is better chased than drawn. Flémalle executed a statue in silver of St Joseph.

BIBLIOGRAPHY. — A. Pinchart, *Graveurs belges*, Bruxelles, 1870. — *Biographie nationale de Bruxelles*.

FLEMMING, CASPER (*Dan.*). Mint-master at Helsingfor, 1614.

FLEMMING, HANS (*Dan.*). Mint-master at Helsingfor, 1607-1614.

FLEURET, PASQUIER (*French*). Engraver at the Paris Mint, under Charles IX. He is known by a jeton which he executed for the English ambassador, Sir Nicholas Throckmorton, in 1560. This piece was probably intended as a token of sympathy towards Mary on the death of her consort, King Francis II.

BIBLIOGRAPHY. — Franks & Grueber, *Medallic Illustrations of the History of Great Britain and Ireland*, London, 1885.

FLÉVILLE, LÉON (*French*). Contemporary Gem-engraver; pupil of Roux, L. Couteau, and Bissinger. At the Salon, this artist exhibited a cameo in onyx of Faustina, 1878; in 1879, another, engraved on agate, entitled, Study of a head; and again in 1880, a similar gem, cut in onyx.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FLINT, NICHOLAS (*Brit.*). Master of the Mints at Dublin and Waterford, under Henry VII. He issued Groats, Half-groats and Pennies, the general type being like that of the English coins, second type, of the same King.

BIBLIOGRAPHY. — H. A. Grueber, *Handbook of the Coins of Great Britain and Ireland*, London, 1899.

FLEURY, LOUIS (*French*). Mint-engraver at Moulins, *circa* 1550.

FLOR, MICHAEL (*Germ.*). Mint-master at Altona. 1787-1818; his initials **M. F.** appear on the coins.

BIBLIOGRAPHY. — C. J. Jorgensen, *Beskrivelse over Danske Monter 1448-1488*, Copenhagen, 1888.

FLOREN (*Germ.*). Mint-warden to Count Palatine Louis of Zweibrücken, at Wachenheim, *circa* 1466.

FLORENCE, ANTOINE DE (*French*), 1493, † 1501. Engraver at the Mints of Grenoble and Montélimar, 1495-1498-1501, and previously at Lyons, 1485. His son was Domingius de Florence, a goldsmith, settled at Lyons.

BIBLIOGRAPHY. — Natalis Rondot, *Les Orfèvres de Lyon du XIV^e au XVIII^e siècle*, Paris, 1888. — *Id.*, *Les Graveurs de monnaies à Lyon*, Mâcon, 1897.

FLORENCE, NICOLAS DE (*Ital.*), 1493, † 1499 (*Vide NICCOLO FIORENTINO supra*). This artist's name occurs also as Nicolas de Fleurance, Florentin or Le Florentin; he seems to have settled at Lyons, *circa* 1493, where he married Guillierme (Guilliermine or Guillemine), daughter of Louis le Père, and died between the 26th June and 17th September, 1499.

Nicolas de Florence is apparently not the same person as Niccolo Fiorontino, who may also have worked at Lyons, *circa* 1492, and executed a number of Portrait-medallions of personages of Charles VIII's court.

Nicolas de Florence, in conjunction with his father-in-law, Louis le Père, engraved in 1494 the dies of the medal with portraits of Charles VIII, and Anne of Brittany, of which a hundred specimens were struck and given to this Princess by the Consulate. He and his brother-in-law, Jean Le Père, made the gold cup in which the hundred medals were offered to the Queen.

On the 26th June, 1499, Jean Le Père, and Nicolas de Florence, undertook to engrave, from the design of Jean Perréal, the gold porcupine medal which was to be presented to Louis XII. They were paid for this work "un mille et ung escu d'or en or faictz au soleil".

A document preserved in the Archives of Lyons mentions Louis Lepère and Nicolas de Provence "qui ont fait les coings desdites pièces et ont fait deux fois le coing de la Roïne."

BIBLIOGRAPHY. — Nat. Rondot, *op. cit.* — *Id.*, *Les Médailleurs lyonnais*, Lyon, 1896.

FLORET, G. (*French*). Medallist who worked for Mexico, *circa* 1867. There is a medal by him on the return of President Benito Juarez to Mexico, 1867.

BIBLIOGRAPHY. — Betts, *Mexican Imperial Coinage*, 1899.

FLORIAN (*Swiss*). Contemporary Medallist, by whom I have seen a medal on the Centenary of J. J. Rousseau, 1878.

FLORIS, CORNEILLE, DE VRIENDT (*Belg.*). Medallist of Antwerp, who flourished in the middle years of the sixteenth century, *circa* 1550-1575. To M. Camille Picqué, Keeper of the Brussels Museum, belongs the honour of having restored him from oblivion. This able Die-sinker as produced several Portrait-medallions : Jean Lotin, of Bruges ; — Antonius de Taxis, Imperial postmaster at Antwerp, 1552 ; — Reinart van Busdal ; — Christophorus Volckmar (all dating *circa* 1552-1553) ; — Frans Fioris, &c.

Corneille Floris, who died on the 20th October, 1575, was a clever Sculptor as well as Architect ; one of his latest works was the Jube of Tournai cathedral. Baron Jean Béthune, writing in *Revue belge de Numismatique*, 1894, on the medallion of Jean Lotin says : “ Ce médaillon est incontestablement l'œuvre d'un artiste éminent ; la netteté du travail, l'habile gradation des plans, la vivacité du relief, la pose simple et aisée du modèle décèlent une main exercée et douée d'un grand sens esthétique. ”

BIBLIOGRAPHY. — C. Picqué, *L'Art ancien à l'Exposition de 1880*. — *Id.*, *Médailles d'art flamandes inédites du XVI^e siècle*, 1880.

FLÖTNER, PETER (*Germ.*). Sculptor, Engraver, Architect and Medallist, of the first half of the sixteenth century. Until recent years very little was known of this celebrated artist ; the works of Domanig (*Peter Flötner als Plastiker und Medailleur*, Berlin, 1895), and Lange (*Peter Flötner*, Berlin, 1897) have called attention to him, and although all experts do not agree with some of their attributions, as we shall see, there is no doubt that Flötner merits a place of honour amongst the distinguished Medallists of Nuremberg, who flourished during the first half of the sixteenth century.

Peter Flötner and Flödner (also Fledner or Flettner) died at Nuremberg on the 23rd of October, 1546 ; the date of his birth is still unknown. It would appear that his early years were spent at Rothenburg, that he was apprenticed to some sculptor of the name of Dill Riemenschneider, or Jacob Mühlholzer of Windsheim, that he later worked at Ansbach and settled at Nuremberg some time before 1523, when he was received a burgher of the city. He is supposed to have visited Italy and made a stay at Venice. His third and last wife, whom he married in 1532, was Margaretha, widow of Gregorius Sonnenschein ; by the first, Anna, he had a son named Kaspar. Apparently Flötner died, as he had lived, a poor man. As Dr Merzbacher, remarks, German artists of the fifteenth and sixteenth centuries, who engraved medals, were often but obscure artisans, whether they belonged to the sculptor of the goldsmiths ; their

activity was displayed in quietness and to their contemporaries and immediate successors they passed unobserved.

The attribution of a number of medals and plaquettes to Flötner has been a subject of controversy amongst German savants, especially of late years. Erman (*Deutsche Medailleure*) thinks the Nuremberg sculptor owes his reputation as Medallist to the collectors of the seventeenth century, who, according to a passage of Sandrart (*Teutsche Acad.* II, 230), ascribed to him the Nuremberg stone models, as they did the wooden ones to Hans Schwartz or Dürer, and he adds: "Natürlich wurden ihm diese „sehr vielen curiosen Contrafäse in Stechstein,, nur zugeschrieben, weil man bei Neudörffer las: „Flötner's Lust in täglicher Arbeit war in weissen Stein zu schneiden, das waren aber nichts anders dann Historien den Goldschmieden zum Treiben und Giessen damit sie ihre Arbeit bekleideten, geordenet.,,"

Medals bearing Flötner's signature **P. F.** are the only works of this kind that may be ascribed to him without uncertainty. They are:

1. Commemorative medal, dated M.D.XXXVIII, of the fortification of Nuremberg Citadel. *Trésor de Num.*, pl. XXI, 6. *Domanig*, pl. III, 1. *Imhoof* II, p. 14, 11.

Obv. Crowned double-eagle and arms; below, cartouche inscribed: FVNDAMENTVM | SALVTIS NOSTRAE | .CHRISTVS; in sunk letters P.F.

R. Inscription in 17 lines: DEO OPT.MAX. | S.P.Q.N. MVROS ARCIS | NON SATIS FIRMOS, &c.

Size: 74 mill. Dr Merzbacher only knows of silver specimens, cast and chased, sometimes also gilt. This medal was not cast by Flötner, but by Hans Maslitzer.

2. Salvator medals, also signed **P. F.** *Domanig*, p. 10, fig. 10.

Obv. Bust of Christ to r.; above, dove surrounded with clouds; inscription on either side of the field:

ICH ° BIN °
DAS LEM
LEIN DAS
DER WE
LT ° SVND °
TREGT ° IO
HANES °
AM °

IO ° CAPT °
NIMANT °
KVMP °
ZU ° DEM
VATER ° D
AN ° DVRCH
MICH ° IO °
AM ° XIII

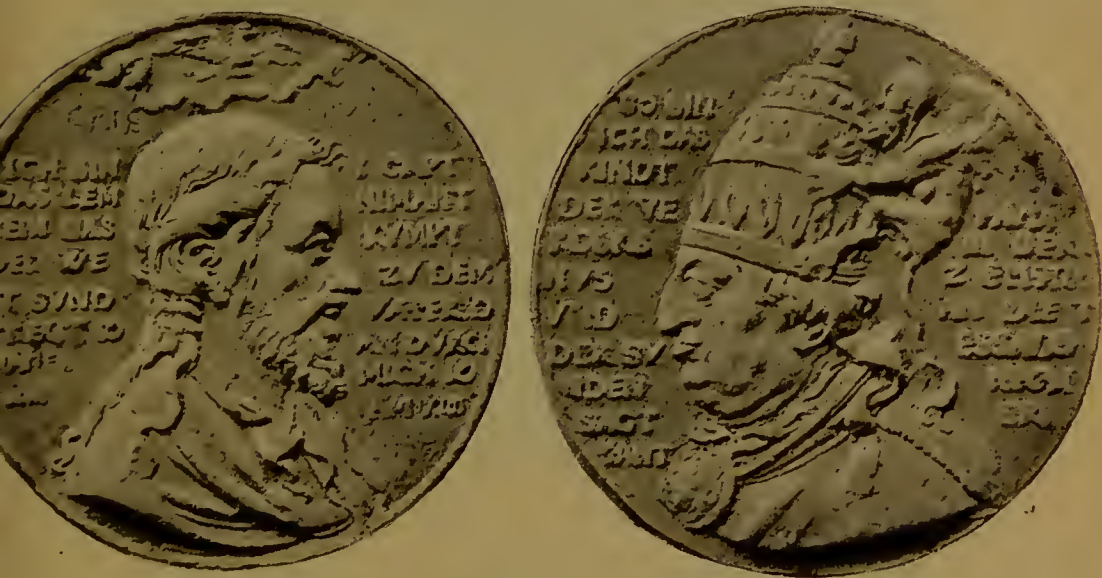
above, in sunk letters CRISTVS (*sic!*); below, to r. **P. F.**

R. Bust of Pope to l. wearing tiara, to which clings the Devil;
inscription on either side of the field :

SO BIN
ICH DAS
KINDT
DER VE
RDERB
NVS
VND
DER SV
NDEN
SAGT
SANT

PAVLI
IN DER
Z EPISTEL
AN DIE T
ESSALO
NICK
ER

Dr Merzbacher possesses a specimen of this medal (*illustrated*).



Salvator Medal, by Peter Flötner.

A specimen of this medal has on R. a representation of the Crucifixion (*illustrated in Ermann, pl. II, 9*). Notwithstanding Erman's attribution to Flötner, this reverse is not by him, as proved by Lange and Dr Merzbacher.

A lead model, also signed P. F., in the Germ. National Museum at Nuremberg; size 21×48 mill., has been ascribed to Flötner by Lange (*pl. IV, 58*). It represents the portraits of Charles V. and his consort Isabella (?) and is dated 1532.

Domanig and Dr Merzbacher are agreed in considering this medal as the work perhaps of Hieronymus Magdeburger or Michael Hohenauer; the letters P. F., might be interpreted *Pius Felix*.

3. In the South Kensington Museum, London, there is a model in hone-stone, signed P. F., dated 1526, and bearing a portrait of Philip, Count Palatine (*illustrated*).



Portrait-model in hone-stone of Philip, Count Palatine.

4. Medal of Carolus de Solario, Dominus Morety.

Obv. CAROLVS · DE · SOLARIO · DNS · MORETY · ANN · AGENS... Bust facing to l. ; on truncation, traces of signature.

Rv. VIRTVS · ET · FORTVA · VIROS · EXERCET · ET · ORNAT

* On rocky shore, horse rearing in front of dolphin. Æ. Old cast. 58 mill. (Collection of Dr Simonis).

Prof. Lange gives this model to Peter Flötner. Although Dr Merzbacher states that this piece does not exhibit work similar to that of the known medals of the artist, he cannot prove the attribution to be incorrect.

Amongst the undoubted productions of Flötner are the following Plaquettes, which were intended to serve as models to goldsmiths

and still form the most important portion of the work know of this celebrated artist.

5. Noah mocked by his sons, 50×105 mill.
6. Abraham entertains the angels 52×103 mill.
7. Lot and his daughters in the cavern, 97×107 mill.
8. Moses strikes the rock, 51×106 mill.
9. The prophet Jeremiah seated before the walls of Jerusalem, 46×63 mill.
10. Bathsheba bathing, 103×110 mill.
11. Christ standing with flag and serpent; in the background, The Fall, 65×45 mill.
12. Baptism of Christ, 46×103 mill.
13. The Lord and the Samaritan woman at Sychar's well, 50×53 mill.
14. The Disciples on their way to Emmaus, 46×102 mill.

* 15-21. *The Seven Planet-gods Standing*, 77×52 mill.

15. Saturn with scythe; — 16. Jupiter, bare head, holding sword in right hand; — 17. Mars with halberd, sword and helmet; — 18. Sol with sceptre and radiated crown; — 18. Venus, holding arrow and burning hand. *Molinier*, 661; — 20. Mercury with caduceus; — 21. Luna with horn and crescent.

22-23. *Two Planets riding in Chariots*, 65×103 mill.

22. Mars riding in chariot drawn by wolves; — 23. Venus riding in chariot drawn by doves.

24-32. *The Nine Muses Standing*, 71×49 mill.

24. Kalliope; — 25. Klio; — 26. Euterpe in profile to l. blowing the pipe; before her, a hand-organ; — 27. Melpomene reading; — 28. Terpsichore with harp advancing to l.; — 29. Erato with violin; — 30. Polyhymnia playing the lute; — 31. Urania with globe, compasses and astrolabium; — 32. Thalia dancing. *Molinier*, 662.

32.-40. *Nine Nude Genii with Attributes of the Muses*, 49×33 mill.

33. CALIOPE with plate; 34. I-CLIO with books at her feet; — 35. EVT-ERPA with pipe and hand-organ; — 36. MELPOMEN(e) with book; — 37. TERP(s)-ICHORE with harp; — 38. ERATO with violin; — 39. POL-INMIA (*sic*) with two lutes; — 40. VRANIA with globe and compasses; — 41. THA-LIA gestulating. *Molinier*, 658.

42. *Ate and the Litai*, circular, diam. 149 mill. (Illustrated in *Lange*, pl. v, 38).

43-44. *Two Genii of Bacchic Character*, circular, diam. 36 mill.

(These may be termed Venus and Amor; they are in the "Germanisches Museum" at Nuremberg.)

45-48. *Four Celebrated Ladies of Antiquity, Seated*, circular, diam. 72 mill.

45. Jael with hammer and nail; — 46. Dido plunging dagger into her breast; — 47. Lucretia in the same attitude; — 58. Cleopatra holding snake to her breast.

49-61. *The 12 (13) Oldest German Kings, Standing*, 50×37 mill.

49. Tuiscon; — 50. Mannus; — 51. Wygewon; — 52. Heriwon; — 53. Eusterwon; — 54. Marsus; — 55. Gambrivius; — 56. Suevus; — 57. Wandalus; — 58. Ariovistus; — 59. Arminius; — 60. Charlemagne; — 61. The Thirteenth (called Arminius, by Domanig).

62. Busts of Charles V. and consort Isabella, 22×48 mill.

63-69. *The Seven Cardinal Virtues, Seated*, 78×66 mill.

63. Caritas, with two children; — 64. Justitia, with sword and scales; — 65. Fides, with cup and cross; — 66. Spes, in prayerful attitude; — 67. Fortitudo; behind her, lion crouching; — 68. Temperantia, pouring water into wine; — 69. Patientia, pointing to a Lamb.

70-76. *The Seven Small Cardinal Virtues, Seated*, circular, diam. 35 mill.

70. Caritas; — 71. Justitia; — 72. Fides; — 73. Spes; — 74. Fortitudo; — 75. Temperantia; — 76. Patientia.

77-84. *The Seven Large Cardinal Virtues, Seated*, circular, diam. 70 mill.

77. Prudentia, with janiform head and mirror (stone model in the South Kensington Museum); — 78. Caritas, with two children (stone model in the South Kensington Museum); — 79. Justitia, with sword and scales; — 80. Fides, with cup and cross; — 81. Spes, in prayerful attitude; — 82. Fortitudo, seated on crouching lion; — 83. Temperantia, in profile, to l., pouring

water into wine; — 84. Patientia, raising both arms in mournful attitude; behind, a conflagration.

85-91. *The Seven Cardinal Virtues*, 72×48 mill.

85. Caritas (*Molinier*, 655); — 86. Justitia (*Domanig*, p. 20, fig. 19); — 87. Fides; — 88. Spes; — 89. Fortitudo; — 90. Temperantia; — 91. Patientia.

92-95. *Isolated Cardinal Virtues*.

92. Prudentia, with janiform head, mirror, and Amor 58×82 mill. (*Domanig*, p. 19, fig. 16); — 93. Caritas, with two children, trapeziform shape, 84×52 (above) and 25 mill. (below); — 94. Spes (?), 53×40 mill. (Lange is not quite sure whether this plaque is by Flötner); — 95. Fortitudo (?) holding a tower in her hand (a companion piece to n° 94).

96-98. *Three Very Small Seated Figures from the Series of Virtues and Vices*.

96. Spes; — 97. Fides, holding cross in r., and cup in l.; — 98. Voracity, a half-nude figure, vine-leaves entwined around body, seated on pig.

99-105. *The Seven Deadly Sins*, 71×48 mill.

99. Pride, with wing of peacock plumage, mirror, and horse; — 100. Avarice with wings of bat, eyes bound, and holding money-satchel and toad; — 101. Unchastity, represented as Venus, with burning arrow and winged hearts; a bull at her feet; — 102. Wrath, a cuirassed winged figure with torch and spear, wearing lion's skin headdress, and plunging a crooked dagger into her breast (*Molinier*, 628); — 103. Voracity, a winged female figure with vase and pig; — 104. Jealousy, a hag, winged, with hound gnawing at a heart; — 105. Laziness, with half-closed eyes, wings hanging down, and behind her, an ass.

106-112. *The Seven Consequences of Drunkenness*, 39×64 mill. (also round, diam. 62 mill.).

106. Pride (or Inconsiderateness?). Wreathed male figure, riding on lion, and swinging a crooked sword; — 107. Avarice (or Hatred?). Male figure, seated, looking at a dog barking, two bones above, and leaning against cask, the contents of which are flowing out; — 108. Unchastity (Lewdness?) Male figure, seated, in the act of vomiting, &c.; behind it, a pig; — 109. Wrath (Slander?) Male figure, seated, grimacing, and with both hands

raised to its ears; — 110. Voracity. Bacchus lying under a vine and reaching a bunch of grapes with his left hand; — 111. Jealousy (Gout?) A Drunkard, sticking his right leg in a bottle, and advancing to left; — 112. Laziness (Imbecility?) A Drunkard sleeping under a tree; beside him, a sheep.

113-115. *Three of the Five Senses.*

113. Smelling, 51×76 mill. A mother wipes her child; another female holds her nose; — 114. Sight, 63×87 mill. Noah and his family viewing the rainbow; — 115. Feeling, 60×85 mill. (also 53×78 , or 58×91 , or 65×90). Venus consoling Cupid, who has been stung by bees.

116. Allegory of Feeling, or Jealousy (?) 60×87 mill. (also 70×95 , or 65×90); — 117. Allegory of the Avaricious Regiment, circular, 63 mill. (South Kensington Museum); — 118. Memento mori, 64×89 mill. Sleeping youth, near skeleton and sand-glass; — 119. The great Temptation of Faith, 110×95 mill.; — 120. The minor Temptation of Faith, 52×75 mill.; — 121. Astronomer in a landscape, 41×68 mill.

The above list of plaquettes is taken from Prof. Lange, who remarks that, with the exception of nos 94 and 95, there can be no doubt as to their correct attribution to Flötner. These plaquettes exist not only in lead and bronze, but also in silver, copper and pewter, and especially in hone-stone. They were destined to be used as models, from which goldsmiths “cast and chased” reliefs in various metals. (*Vide, vol. I, Albrecht Dürer, p. 477.*)

As to Flötner’s medals, we have seen that only three may be ascribed to him, in so far that they bear his signature. The desire to classify under some artists’ names the most beautiful medallic productions of the German Renaissance has no doubt prompted such learned experts as Dr Domanig and Prof. Lange to group certain series of medals exhibiting analogy of treatment and execution, in order to give them to known Medallists; as in the present case, to Flötner. Dr Merzbacher does not hold with the conclusions they have arrived at concerning the Nuremberg artist’s share in the execution of these works, but as the medals Prof. Lange describes will probably henceforth be known amongst collectors as Flötner’s productions, we cannot omit to name then here: *℞.* Medal of Count Palatine Philipp, 1528, 42 mill.; — *Æ.* Otto Heinrich and his brother Philipp, 1528, 37 mill.; — *℞.* Otto Heinrich, 1528, 44 mill.; — *℞.* Ditto, 1530, 21 mill.; — *℞.* Countess Palatine Susanna, 1530, 20 mill.; — *℞.* Otto Heinrich and consort Susanna, 1530, 36 mill.; — *℞.* Gilt. Countess Palatine Susanna, 1530, 35 mill.; — *℞.* Ludwig X. of Landshut, 1535, 43 mill.; —

Æ. Count Palatine Ludwig V., 1535, 44 mill.; — Æ. Georg Hoffmann, 1528; — Stone, Wilhelm Schmidmayr, 1531, 38 mill.; — Æ. Ulpain Moser, and consort, Apollonia Schwerzin; — Æ. The three Friends, Hermann, Riebisch, and Mair, 1531; — Æ. Georg Hermann, 1527, and 1529; — Æ. Konrad Mair, 1531; — Æ. Georg Loxan; — Hieronymus Holzschuher, 1529; — Æ. Christoph and Katharina Scheurl, 1533; — Hone-stone, Hans Puchner, 1537; — Æ. Sigmund Pfinzing, 1536; — Æ. Melchior Pfinzing, 28 mill.; — Æ. Castulus Fugger, 1528; — Æ. Emperor Charles V. and consort Isabella, 1530, &c.

Dr Karl Domanig of Vienna has, in two articles on "Peter Flötner als Medailleur", published by the *Monatsblatt der numismatischen Gesellschaft in Wien* and the *Numismatische Zeitschrift*, 1900, refuted Dr Merzbacher's conclusions. For a long time to come the subject must remain one of discussion between *savants* unless further evidence of an undoubted character comes forward in support of the theories suggested by the one or the other side. Dr Domanig in publishing the recently discovered medal, signed by Flötner, of the Simonis Collection, that of Carolus de Solario Dominus Morety, describes and illustrates two other medals of John Dantiscus which offer a striking analogy in the work and style with the signed piece, and which may possibly also belong to Flötner.

As to Flötner's activity in other directions the interested reader will find full particulars in Prof. Lange's admirable monograph on the artist. It is beyond doubt that this Nuremberg master's influence has been widespread throughout Germany, and as further light is thrown on this period, we may learn that Flötner is responsible for more medallic works than even modern writers have been ascribing to him.

BIBLIOGRAPHY. — Johann Neudörfer, *Schreib- und Rechenmeisters zu Nürnberg; Nachrichten von Künstlern und Werkleuten daselbst (1547)*, herausgegeben von Lochner; *Quellenschriften für Kunstgeschichte und Kunsttechnik des Mittelalters und der Renaissance* XS. 115 und 125. — G. K. Nagler, *Neues allgemeines Künstlerlexikon IV (1837)*. — A. Rosenberg, *Die Maler der deutschen Renaissance unter dem Einfluss Dürers*, in Dohme's, *Kunst und Künstlern I*, 1877. — R. Bergau, *Nürnberger Künstler des XVI. und XVII. Jahrhunderts*, Wartburg VII, 1880. — J. Stockbauer, *Peter Flötner, Kunst und Gewerbe XXI*, 1887. — W. Bode, *Geschichte der deutschen Plastik*, 1887. — J. Reimers, *Peter Flötner nach seinen Handzeichnungen und Holzschnitten*. 1890. — Karl Domanig, *Peter Flötner als Plastiker und Medailleur*, Jahrbuch der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses, XVI, 1895. — Erman, *Deutsche Medailleurs*, Berlin, 1884. — Bolzenthall, *Kunstgeschichte der modernen Medaillen-Arbeit*, Berlin, 1840. — Domanig, *Porträt-Medaillen des Erzhauses Oesterreich*, Wien, 1896. — Ad. Hess Nachf., *Medaillen-Sammlung Eugen Felix*, Frankfurt a. M., 1895. — Dr E. Merzbacher, *Beiträge zur Kritik der Deutschen Kunstmedaillen*, München, 1900. — Do, *Kunst-Medaillen-Katalog*, 1900. — Konrad Lange, *Peter Flötner*, Berlin, 1897. — Molinier, *Les Plaquettes*, I & II. — Dr E. Merzbacher, *Mittheilungen der Bayerischen numismatischen Gesellschaft*, XVIII. Jahrgang. — Dr Carl Domanig, *Peter Flötner als Medailleur*, Monatsblatt der num. Gesellschaft in Wien, Juli 1900. — Do, *Peter Flötner als Medailleur*, Numismatische Zeitschrift, 1900.

FLUERKIN (*Belg.*) Goldsmith of Ghent, who in 1377, engraved a seal in silver for Jean d'Audenarde, seigneur of Pamele, 1374-1379. Eluerkin appears to be the Flemish diminutive form of Florent.

BIBLIOGRAPHY. — A. Pinchart, *Bibliographie des graveurs belges*, Revue de la numismatique belge, 1852.

F. M. *Vide* **FEDERIGO MOLINI**. Mint-inspector at Venice, *circa* 1630.

F. M. *Vide* **FRANCESCO MOROSINI**. Rector at Cattaro, 1608-1610.

F. M. *Vide* **FRIEDRICH MARL**. Die-sinker at Berlin, 1704 † 1743.

F. M. *Vide* **FRANÇOIS MARTEAU**. Paris Medallist, 1720-1749.

F. M. *Vide* **FRIEDRICH MAUL**. Mint-master at Düsseldorf, 1738-1741.

F. M. *Vide* **FRANZ MATZENKOPF**. Medallist and Coin-engraver at Salzburg, 1738-1754; also **F. M.K.** or **F. MK.**

F. M. *Vide* **FRANZ MATZENKOPF**. Son of the last, and also a Die-sinker of Salzburg, 1755-1796.

F. M. R. *Vide* **FRANCESCO MARIA RIZZI**. Mint-inspector at Venice, *circa* 1786.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

F. M. F. (*Ital.*). Signature of a Medallist who was working *circa* 1592, and engraved a medal of Pope Clement VIII. **R.** **GRÈGEM. NE. DESERAS**. Shepherd imploring the protection of Heaven upon his flock. M. G. Milanesi thinks the signature **F. M. F.** probably belongs to the Florentine Sculptor **FRANCESCO MOCHI**, whose best works date from the beginning of the seventeenth century.

BIBLIOGRAPHY. — Armand, *op. cit.*

F. M. L. (*Ital.*). Signature of a Medallist of the middle years of the sixteenth century, *circa* 1550-1555. It is found on a medal of Pope Julius III., obv. Bust, to r. **R.** Atlas supporting the globe.

BIBLIOGRAPHY. — Armand, *op. cit.*

F. N. *Vide* **NICOLO FRANCHINI**. Mint-master at Ferrara, 1621.

F. N. *Vide* **FRANZ NOWACK**. Mint-master at Breslau, 1698-1717.

F. N. *Vide* **FRANZ NÜBELL**. Mint-master and Coin-engraver at Schwerin, after 1832.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

**A GERMAN SIXTEENTH CENTURY HONE-STONE MEDALLION
WRONGLY IDENTIFIED, AND ATTRIBUTED TO FLÖTNER**

D^r Lange, in his admirable work on *Peter Flötner* (Berlin, 1897) describes at some length, on page 87, a beautiful medallion in hone-stone, which he wrongly attributes to this artist. He further erroneously identifies the male figure represented on this medallion with that of Count Palatine Louis V.

The medallion in question, when described by D^r Lange, was in the possession of Messrs J. & S. Goldschmidt of Frankfort-on-Main, who had purchased it at the Spitzer Sale (Paris, 1893. N^o 2280). It has since changed hands, and is, I believe, the specimen now in the collection of Mr. Max Rosenheim, F.S.A., of London, the well-known antiquarian, through whose kindness I am able to rectify an error of attribution which might have been perpetuated by others and into which I have fallen myself in my notice of the celebrated German medallist's (Flötner's) work.

The unfortunate mistake would not have occurred, could D^r Lange have seen another hone-stone medallion, or only noticed its description in the Spitzer Catalogue (N^o 2281), that bearing the portrait of Johann Philip Adler. He would no doubt have been struck with the similarity of work and treatment between the two, the resemblance between the portrait of N^o 2281 and that of the male figure of N^o 2280 (which the Spitzer Catalogue points out), and he must have inevitably come to the conclusion that the Rosenheim medallion forms the Reverse of the other one (now in Mr Julius Werner's collection); that it does not refer to Count Palatine Louis V. and cannot have been Flötner's work, who died on the 23rd of October 1546, seven years before the execution of the Adler portrait-piece, which is dated 1553.

The late Mr. Spitzer or some other collector must have cut the complete medallion in two, perhaps to enable him to show the two sides at the same time, or to enhance its value, but by thus doing he has not only caused two portions of one of the finest productions in hone-stone to be separated, but has indirectly led an eminent art-critic to ascribe one of the portions to Flötner and from comparison with this, to attribute other works to the same artist.

Our medallion, illustrated below, may now be described as follows :

JOHANN PHILIP ADLER. Hone-stone. Diam. 137 mill.

Obv. Half-length portrait of Johann Philip Adler, three-quarter face to l., wearing long beard and short hair. Clad in a doublet, he holds his gloves in the r. hand, with the l. arm akimbo; a medallion is suspended from his neck. Legend : IACOBVS. PHILIPPVS. ADLERR. ANNO. AETATIS. SVAE. XXXX. IAR. M. D. LIII.



Medallion in hone-stone of Johann Philip Adler (reduced size). Obv.

R~~l~~. To l., at the foot of the trunk of a withered tree, is a female, in sixteenth century costume, seated, and placing a laurel-wreath on the head of a man, asleep, who leans against her knees in a reclining attitude. The male figure, which is represented with a long beard and short hair, as on obv., is clad in a doublet; his armour and sword are lying beside him. Above, an eagle flying under shining sun.

Dr Lange, as already noticed, took the male figure, on the Rosenheim medallion, to represent Count Palatine Louis V.,

with whose various known portraits it very favourably compares; whereas it is conclusive that we must identify it with Johann Philip Adler. As to the execution and style of the medallion, its striking analogy with the work of Flötner, as exhibited on his numerous plaquettes depicting landscapes, led to its erroneous attribution to the great Nuremberg sculptor, whose date would have fitted in very well with that of the Bavarian Prince named above.



Medallion in hone-stone of Johann Philip Adler (reduced size). Rev.

There is still a good deal of uncertainty as to the extent of Flötner's medallion work; Dr Lange, Dr Domanig, Dr Merzbacher, and other German savants are not likely to agree with each other in this respect: comparison of style may help one very often, but attributions based on such comparison, must always remain more or less open to doubt.

Of the medals signed P.F., that commemorating the fortification of Nuremberg Citadel may not have been cast by Flötner, but by Hans Maslitzer; the lead model bearing the portraits of Charles V. and his consort Isabella (?) is ascribed to Hieronymus Magdeburger or

Michael Hohenauer; and the hone-stone Portrait-medallion of Philip, Count Palatine, dated 1526, and preserved in the South Kensington Museum, is, I fear, a modern production. Since writing on the subject, I have had an opportunity of closely examining it, and I think that this medallion is not the work of Flötner, a view which is shared by Mr. Rosenheim and other experts.

L. F.

F. N. (*Ital.*). Signature of a Medallist of the end of the sixteenth century. In 1591, he executed a medal of Pope Gregory XIV. *R.* Busts face to face of Christ and the Virgin. M. G. Milanesi suggests the artist's name to be **FRANCESCO NOVELLINO**. There is another Medal, probably of 1595, with portrait of Ugo de Loubens-Verdala, Grand-Master of the Knights of Malta, bearing these initials.

BIBLIOGRAPHY. — Armand, *op. cit.* — C. F. Keary, *A Guide to the Exhibition of Italian Medals at the British Museum*, London, 1893.

F. N. (*Dutch*). Initials of an Engraver by whom is a medal of William (III) of Orange, 1677, and another commemorating the Battle of Naerden, 1673.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — H. Montagu, *Manuscript Notes on English Medals*.

F. O. *Vide* **FRANZ OFFNER**. Mint-master at Heidelberg and Mannheim, 1732-1750.

FLYTE, NICHOLAS (*Brit.*). Coin-engraver at the Royal Mint, London, under Henry VII. He is styled *Sculptor de et pro ferris*.

BIBLIOGRAPHY. — Ruding, *op. cit.*

FOCHTMANN, CASPAR (*Germ.*). Mint-master to the Court of Saxe-Weimar, and Warden of the Mint at Reinhardsbrunn, 1621-1623. I have noticed his initials on Thalers and Quarter-Thalers of Johann Ernst and his brothers Friedrich Wilhelm and Friedrich, 1622.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

FOGELER, DANIEL (*Germ.*). Warden of the Mint at Frankfort-on-Main, circa 1490. He issued Turnos, English and Hellers.

BIBLIOGRAPHY. — P. Joseph u. Ed. Fellner, *Die Münzen von Frankfurt am Main*, 1896.

FOGELBERG, B. E. (*Swed.*). Sculptor of the second half of the nineteenth century. His name appears on some medals engraved by Leah Ahlborn, as that of the designer or inventor.

FOGGINI, GIOVANNI BATTISTA (*Ital.*). Mazzucchelli mentions a medallion of Vincenzo Viviani by this artist, dating from the first half of the eighteenth century.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

FOISIL (*French*). Contemporary Medallist, whose three latest medallic works are mentioned in *Gazette numismatique française*, 1900, p. 429 : Candour (25 mill.); — Universal Exhibition of 1900 (36 mill.); — L'Aiglon (18 mill.).

FOLIGNO, GIOVAN ANTONIO DA (*Ital.*). Coin-engraver at the Mint of Ferrara (1505-1522) under Alfonso I. d'Este. By this artist are probably the following coins: Scudo d'oro, obv. Arms. \mathcal{R} . IN·HOC·SIGNO·VINCES; — Testone, obv. Bust to l., beardless. \mathcal{R} . DE·FORTI·DVLCEDO. Seated figure of Samson holding lion's head in r. hand; another, with bearded head (*illustrated*); — Mezzo Testone, obv. Bust to l. \mathcal{R} . DE MANV LEONI.



Testone of Alfonso I; Duke of Ferrara.

Hercules strangling the lion; — Testone. \mathcal{R} . FIDES·TVA·SALVAM·TE·FECI. Mary Magdalene at the feet of the Saviour; — Quattrino, obv. Arms. \mathcal{R} . S·M·AVRELIVS·PROTEC. Head of a Saint, &c.

BIBLIOGRAPHY. — Blanchet, *Nouveau Manuel de Numismatique du moyen âge et moderne*, Paris, 1890, vol. II, 365, 370. — *Catalogo delle Monete italiane del Cav. Giancarli di Roma*, 1880.

FOLIGNO, LUDOVICO DA (*Ital.*). Goldsmith and Medallist, residing at Ferrara, and mentioned in 1445, 1464 and 1471. From documents we learn that he executed the following medals: Sigismondo d'Este; — Lionello d'Este, 1464; — Marriage of Bona di Savoia with Galeazzo Maria Sforza, 1468; — Galeazzo Maria Sforza, 1461; — Bona di Savoia; — Pietro de' Medici, and perhaps, Giovanni de' Medici, if the medal known of the former is that executed by Ludovico da Foligno.

BIBLIOGRAPHY. — A. Heiss, *Les Médailleurs de Florence*, Paris, 1891. — Armand, *op. cit.* — Blanchet, *op. cit.*

FOLKEMA, JAN JAKOB (*Dutch*). M. Pinchart attributed to Folkema a series of 31 medals of Louis XIV., which however are not his work. This artist probably never resided in Paris. The only medal M. Rouyer thought might possibly belong to him is one commemorating the Peace of Ryswick (*Medallic Illustrations*, II, 178), but Mr Dirks has recently proved that the signature *J. Folkema*, which appears in Van Loon's Plates is that of Jakob Folkema, copper-plate engraver and designer of a certain number of the blocks which served to illustrate that work.

This is a curious instance of how easily mistakes can be perpetrated — the whole biography of a Medallist, who never existed, is built upon a signature which does not refer to the medals but to the engraver of the plates illustrating them !

BIBLIOGRAPHY. — Franks & Grueber, *op. cit.* — Alex. Pinchart, *Jean-Jacques Folkema*, *Revue de la numismatique belge*, 1856. — J. Rouyer, *De l'orfèvre frison Jean-Jacques Folkema en ce qui concerne les médailles de Louis XIV, et autres qui lui sont attribuées*, *loc. cit.*, 1885. — C^{te} Maurin Nahuys, *Penningkundig Repertorium de M. J. Dirks*, *loc. cit.*, 1887.

FOLONIA, THOMAS DE (*French*). Mint-master at Chambéry, *circa* 1420—4th June, 1421.

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la Numismatique des Ducs de Savoie*, *Revue suisse de numismatique*, 1896.

FONS, GUILLAUME (*French*). Engraver at the Mint of Bayonne, *circa* 1648.

FONSON, JEAN BARTHÉLEMY (*Belg.*). Medallist and Gem-engraver of the first half of the nineteenth century. Born in 1808, he studied under Simon and afterwards largely contributed to this artist's "Medallic Gallery of Celebrities of the Netherlands". In 1827, Fonson won a prize for Medal-engraving; his exhibit was a commemorative piece of the marriage of Princess Louise of Prussia with Prince Frederick of the Netherlands. After 1830, Fonson gave up engraving altogether. Several cameos are known by him.

BIBLIOGRAPHY. — Guioth, *Jean Barthélemy Fonson*, *Revue de la numismatique belge*, 1853.

FONTAINE, MICHELE DE (*Ital.*). Die-sinker at Turin, between 1659 and 1680. His works are signed **M. D. F. F.** A large medallion in bronze of Bruyère, Bishop of Orleans (diam. 169 mill.) which I have recently seen is signed **FONTAINE**.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

FONTAINE, EMMANUEL (*French*). Sculptor of modern times, born at Abbeville (Somme); pupil of Jouffroy. At the Salons of 1877, 1878, 1879, 1880 and 1882 this artist exhibited Portrait-medallions in plaster of various personages, that of M. Vitaux being the only one mentioned in full.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FONTANA, ANNIBALE (*Ital.*). Architect, Sculptor, Goldsmith, Gem and Coin-engraver, born in 1540, died at Milan in 1587. He is the author of a medal of Ferdinando Francesco d'Avalos, marquis of Pescara, obv. Half-figure to r. in armour. R. QVAMVIS CVSTODITA DRACONE. Hercules to r. plucking apples in the

Garden of the Hesperides. Lomazzo, in *Trattato dell' Arte della Pittura* ascribes this medal to Annibale Fontana, of whom several sculptures are still to be seen at Milan. From the following sonnet addressed by Lomazzo to the artist, we gather that the medal of Gianpaolo Lomazzo, obv. Bust to l. R. VTRIVSQVE Lomazzo bowing before Fortune to whom he is introduced by Mercury, is also by Fontana :

“ SOPRA UNA MEDAGLIA FATTA DI ANNIBALE FONTANA

La Prudenza ch' insieme è la Fortuna
A cui sto innanzi chin, sopra un roverso
Por fei d'una medaglia, u con stil terso
Un mi ritrasse per furor di luna. ”

Bolzenthall and Keary were inclined to attribute to Fontana two medals of Giovanni Battista Castaldi, Marquis of Cassano, one with R. LIPPA CAPTA, Lipa seated beneath trophy, and the other with R. CAPTIS SVBACT.FVSISQ.REG.&c. Female figure to r. presenting sceptre to Castaldi.

Fontana was famous for his camei and intagli; he received 6000 scudi for a small coffer in crystal which he made for William II., Duke of Bavaria.

M. C. Jolivot has attributed to Annibale Fontana a cast medal of Gonzalvo di Cordova.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Blanchet, *op. cit.* — Babelon, *Pierres gravées*, Paris, 1894. — King, *op. cit.* — Armand, *op. cit.*, I, 253, III, 121. — Br. Mus. Catal., *Italian Medals*. — C. Jolivot, *Une médaille de Gonzalve de Cordoue*, *Revue belge de numismatique*, 1890.

FONTANA, ANTONIO (*Ital.*), Florentine Medallist of the first half of the eighteenth century. He belongs to the school of Silvestri, Sarti, Brocetti, Lazari, Franchi, Ciantogni, and others. Bolzenthall mentions a large Portrait-medal executed by him of the philosopher and physician Bartholommeo Curzj.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

FONTEMENT, RENAUT (*French*). Coin-engraver at the Mint of Troyes, 1357-58, 1361-63, and 1364-5.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de la Monnaie de Troyes du XII^e au XIII^e siècle*, Paris, 1892.

FONTENAY, JULIEN DE (*French*). *Vide* CODORÉ, vol. I, p. 184. Gem-engraver to King Henry IV.; a pupil of Codoré or Coldoré, with whom he has often been confused by his biographers. Olivier Coldoré came to England before 1600, was employed by Queen Elizabeth, and never returned to France; whereas

Julien de Fontenay's name appears until 1611 on documents connected with the Royal Estate of Fontainebleau.

During the second half of the sixteenth century, Julien de Fontenay, who had a workshop in the Rue Bourg-l'Abbé at Paris, followed the profession of a dealer in precious stones and excelled in the art of engraving cameos. With the accession of Henry IV., he became attached to the Court and was installed at the Castle of Fontainebleau. For twenty years after 1590 his names occurs in the accounts of the King's house; in 1596, he was qualified "Engraver to the King; in 1597, "Engraver in precious stones"; in 1600, he became *valet de chambre* to His Majesty, and in 1608 his salary was raised to one hundred livres, and he was granted the privilege of a domicile in the Great Gallery of the Louvre, although he did not habitually reside in Paris. "Son talent", says of M. Lhuillier, "le plaçait au rang des artisans les plus renommés et des plus excellents maîtres du royaume", and Michel de Marolles, abbot of Villeloin, in his *Quatrains à quelques peintres, sculpteurs et ingénieurs logez dans les galeries* does not forget :

Julien de Fontaine en ses joyaux si rares.

Although a very prolific worker, only very few gems, if any, by this distinguished artist, are still extant. Even a hundred years after his death, the abbot of Fontenay regretted the disappearance of so many wonderful treasures. In the Catalogue of Gems of the Bibliothèque nationale, Paris, published in 1858, the only stones which are attributed to Julien de Fontenay are representations of Henry IV., *en pied*, after Porbus R. of an antique cameo, — bust in armour and with laur. head. — and as Hercules (nos 32, 326 and 2490). By him are also, probably, a cameo with conjoined portraits of Henry IV. and Marie de Médicis (n° 334), and a portrait as the same Queen (n° 335), both of exquisite workmanship.

Julien de Fontenay did not survive Henry IV. very long. After 1611, at which date the artist was probably in his seventieth year, his name disappears from contemporary documents, and it does not seem certain whether he died in the Galeries of the Louvre or at Fontainebleau.

His son, Claude de Fontenay, was also a talented Gem-engraver; in 1644 he is mentioned as "Graveur du Roi en pierreries", but nothing more definite appears to be known about his work.

BIBLIOGRAPHY. — Jal, *op. cit.* — E. Babelon, *La Gravure en pierres fines*, Paris, 1894. — Th. Lhuillier, *Julien de Fontenay, graveur en pierres fines du roi Henri IV*, Paris, 1888.

FONTENELLE, CHARLES CLAUDE (*French*). Sculptor, born at St.-Marcel-de-Félines (Loire), on the 16th June, 1815, died at Paris,

29th May, 1866. He was a pupil of David d'Angers, and also produced some medallions after his master's style.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FOOL, C. (*Ital.*). Medallist of the second half of the eighteenth century. His signature is found on a medal of Charles and Ferdinand, representing a naval engagement on R.

FOOT & TOBAY (*Brit.*). Edited a handsome medal on the removal of Temple Bar, 1878; it was struck in lead taken from the roof, and engraved by C. H. and J. Mabb, sculptors. An illustration of this medallion appears in C. Welch's "Numismata Londinensia", pl. VIII.

BIBLIOGRAPHY. — Charles Welch, *Medals struck by the Corporation of London to commemorate important Municipal Events*, London, 1894.

FOPPA. *Vide* **CARADOSSO** (Vol. I, p. 206).

FORBES, CAPT. W. N. (*Brit.*). Mint-master at Calcutta, succeeded to Robert Saunders in 1836. The letter F appears on some of the Rupees struck under him.

FORBICI, ANTONIO DALLE (*Ital.*). Coin-engraver at the Mint of Venice. He is mentioned on a document dated the 21st December, 1391, as having worked there for over sixteen years, under Doge Antonio Venier.

BIBLIOGRAPHY. — Niccolò Papadopoli, *Alcune Notizie sugli Intagliatori della Zecca di Venezia*, Milano, 1888.

FORCEVILLE-DUVETTE, GÉDÉON ADOLPHE CASIMIR DE (*French*). Contemporary Sculptor, born at St Maulvis (Somme). He has executed several Portrait-medallions in bronze; the two best known are: J. B. Gribeauval, 1875, and Marie de la Hotoie of Amiens, 1877.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FORD, EDWARD ONSLOW (*Brit.*). Contemporary Sculptor and Royal Academician, well known for his numerous works of statuary. He died on the 23rd of December 1901.

"E. Onslow Ford" says Victor G. Parr, in *Men and Women of the Time*, London, 1899, p. 376, "was born in London, July 27, 1852, and as a boy, had a great desire to become an artist. In 1870 he went to Antwerp and entered the School, working his way up to the Antique School, where he studied under M. Buffeau. In 1871 he went to Munich and joined the Academy, still studying painting; but shortly before leaving he gave up painting and took to sculpture. In 1874 he returned to England, where he has since resided. His principal statues are "Sir Rowland Hill, K.C.B.",

1882; "The Right Hon. W. E. Gladstone, M. P.," 1883; "Henry Irving, Esq., as Hamlet," 1883; and "Linus", 1884. Besides these he has executed a number of busts, amongst which may be mentioned: "Sir John Brown," 1881; "Sir Charles Reid" and "Rev. John Rogers", 1882; "The Archbishop of York," 1884; and "Lieut.-General Sir Andrew Clarke", 1886. In 1885, he exhibited a relief, "In Memoriam," and his statuette, "Folly", was purchased by the Royal Academy under the terms of the Chantrey Bequest. Among his most recent works are a bronze statue of "Applause", and a statue of the Right Hon. W. E. Gladstone, and bronze busts of Mr. Arthur Hacker, A.R.A., M. Walter Armstrong, the late Sir John Millais, and his fellow-



Academicians Orchardson, Briton Rivière, and Herkomer, as well as the following statues: General Gordon on camel, now at Chatham; the Shelley Memorial, University College, Oxford; the equestrian statue of Lord Strathnairn, Knightsbridge, London; Sir James Gordon, Mysore, India; Sir William Pearse, Glasgow; Dr Dale, Birmingham. One of his latest works is a bust of Jacob Bright Esq. M.P., exhibited at the Royal Academy in 1899.

In 1893, this artist sent in several designs, at the invitation of the committee presiding over a new issue of the coins of the realm. Mr. Lewis F. Day, the eminent art-critic, says: "It will be seen from his designs that Mr. Onslow Ford goes nearest to meeting the demands of realism, especially in his uncrowned head, which more than most suggests a study from life."

In a recent article on this artist in the Magazine of Art, we read :

“The most remarkable thing to be said about Onslow Ford is that he is a purely British product. He is perhaps the only great Anglo-Saxon sculptor who has ever hammered his knowledge all out for himself, owing nothing whatever to Continental influence



Obv. of Half-Crown.



Rv. of Half-Crown.



Rv. of Shilling.



Rv. of Half-Crown.



Rv. of Sixpence.



Shilling.

or schooling. Until two or three years ago he had not even paid a visit to Italy, the country that is the cradle of most sculptors and the Mecca of all. In the course of a life-time he has made a few brief visits to Paris, but has never studied there. When a lad his mother gave him a number of months in Antwerp and Munich where he took some drawing lessons. At that time they had no idea that he would ever become a sculptor. His time of study was

short and at an early age he found himself face to face with the problem of earning a living in London."

The talented young medallist, Mr. Frank Bowcher, was a pupil of E. O. Ford.

"At Burlington House this year (1901) Mr. Ford exhibited a nude figure, very modern in feeling, designed to honour those who have fallen in South Africa, and called it "Glory to the Dead".

There is no need to enumerate the many portrait busts that grew year by year under the sculptor's busy hand, nor to discuss at length his imaginative works. The series of studies in girlish forms, which began with the "Folly", now in the Chantrey Bequest Collection, and to which he turned from time to time, includes much work that is of a very delicate and poetic charm, and some that is curiously lacking in these qualities. His aim was to blend the decorative and the realistic. When it was achieved the result was bound to give pleasure, for Mr. Ford had a keen sense of beauty and a temperament that impelled him always to strive after the beautiful. It was this more than any great originality or power in his work that brought it into high favour. M. Ford was elected A.R.A. in 1888 and R.A. in 1895. He leaves a widow and a family. Two of his sons have already made some mark as artists and have had their work exhibited at Burlington House and elsewhere."

BIBLIOGRAPHY. — Lewis F. Day, *The Coin of the Realm*, Magazine of Art, 1895, and Numismatic Circular, March, 1898.

FORESTIER, DENIS LE (*French*). Coin-engraver at the Mint of Rouen, before 1527.

BIBLIOGRAPHY. — A. Barre, *Graveurs particuliers des monnaies de France*, 1867.

FORFELIER (*French*). Die-sinker of the second quarter of the nineteenth century. In 1833 he engraved a medal for the "Association de la Jeune France", in imitation of Dupré's coins, with Genius on R.

FORGEAIS, B. (*French*). Die-sinker at Paris, *circa* 1848. He engraved a medal on the Vote of the 1848 Constitution; it bears inscriptions only, on both sides, and is signed B.F.

BIBLIOGRAPHY. — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*, Paris.

FORGEOT, CLAUDE-ERNEST (*French*). Contemporary Sculptor, born at Moule (Saône-et-Loire); pupil of Rude. He is the author of a number of Portrait-medallions; the only one given by Chavignerie is that of M.P.F*** executed in 1877.

FORME, PIERRE DE (*French*). Mint-engraver at Troyes, *circa* 1342.

BIBLIOGRAPHY. — Rondot, *op. cit.*

FORMSCHNEIDER, HIERONYMUS or **ANDREÆ** (*Germ.*). A renowned Nuremberg artist who flourished between 1529 and 1556. He was a modeller, and engraved Coin-dies at the Mint of Nuremberg, 1535-1542. His death took place on the 7th May, 1556.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

FORNENBERGK, JOHANN VON (*Germ.*). Coin-engraver to Landgrave Charles of Hesse, *circa* 1682. His signature I.V.F. appears on some of the currency.

BIBLIOGRAPHY. — J.-A. Blanchet, *Nouveau manuel de numismatique du moyen âge et moderne*, tome II, Paris, 1890.

FORSTER, JOHANN MARTIN (*Germ.*). Mint-master at Nuremberg, *circa* 1755-1774. He was still living in 1778. The coins issued by him bear his signature F, or M.F.

BIBLIOGRAPHY. — Ammon, *op. cit.*, p. 98, n° 251. — Schlickeysen-Pallmann, *op. cit.*

FORSTER, FRANÇOIS (*Swiss*). Copper-plate Engraver, born at Le Locle in 1790, died in Paris, in 1892. He was apprenticed to an Engraver of watch cases, but earned his reputation as a Copper-plate Engraver. How much he contributed to Medallic art it is difficult to establish, but he no doubt exercised an influence in this direction also.

BIBLIOGRAPHY. — *Musée neuchâtelois*, 1873.

FORTINI, GIOVACCHINO (*Ital.*). Florentine Sculptor and Medallist of the beginning of the eighteenth century. This artist engraved a series of Portrait-medals of the Grand Ducal family of Florence.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

FORTISCH, MARCUS DOMINICUS (*Germ.*). Warden at the Mint of Breslau, 1723-9.

FORTUNE, MÉDAILLEUR A LA (*Ital.*). Medallist named thus from his having used the figure of Fortune holding an inflated veil over her head for the reverse type of his medals. One of these is dated 1495, so that the period of activity of this anonymous artist must be placed at the latter end of the fifteenth century and perhaps also beginning of the sixteenth.

The following seven medals are given to him by Armand : Lorenzo Cigliamochi, 1495 ; — Ludovico Lucio of Sienna ; — Gianozzo Salviati, a Florentine ; — Alessandro Vecchietti (*obv. illustrated*) ; — Unknown, Personage, *obv.* VOLGI. GLI OCHI. PIATOSI. AI. MIE. LAMENTI. Bust to left of young man bearded, wearing biretta, hair long. *R.* POCHÉ. FORTVNA. VOLE.

CHECOSI. ISTENSI. Fortune, &c. ; — Francesco Barbolano ; — and Giuliano Daniele Nicolai.



Alessandro Vecchiotti, by the Medallist known as “ Médailleur à la Fortune ”.

On the medal of Lorenzo Cigliamochi appear the letters L.C.M. on the R.; according to M. Milanesi they are the initials of the medallist who probably was Lorenzo Cigliamochi himself, and it is not at all unlikely that he is also the author of the six other medals with similar reverse.

BIBLIOGRAPHY. — Armand, *op. cit.* — Heiss, *Les Médailleurs de la Renaissance*, Florence, vol. 1, XIV. — I. B. Supino, *op. cit.*

FORZORE. *Vide* **FIorentino, Niccolo** *suprà*.

FOSCARINI, GIACOMO (*Ital.*). Mint-inspector at Venice, 1788-89.

FOSCARINI, GIROLAMO (*Ital.*). Mint-inspector at Venice, *circa* 1787.

FOSCARINI, MARCHIO (*Ital.*). Mint-master at Venice, *circa* 1764.

FOSCARINI, LEONARDO ALOYSIO (*Ital.*). Mint-inspector at Venice, 1778-9.

FOSCOLO, ZORZI (*Ital.*). Mint-inspector at Venice, 1734-5.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

FOSSANO, FRANCESCO BERNARDINO (*Ital.*). Mint-master at Milan, in conjunction with Ippolito Bonsignore, 8th March to 2nd July, 1605, and alone, from the 31st July 1613 to 21st of January, 1614.

BIBLIOGRAPHY. — Gnechi, *Le Monete di Milano*, 1884.

FOSSÉ, ATHANASE (*French*). Contemporary Sculptor, born at Allouville (Somme); pupil of Cavelier. He is the author of a number of Portrait-medallions, one of which, that of M^{lle} S*** was exhibited at the Salon of 1879.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FOUQUET, ÉMILE FRANÇOIS (*French*). Contemporary Sculptor, born at Paris on the 13th of June, 1817. He was a pupil of Foyatier. This artist produced a number of medallions in wax, clay, and bronze, one of which was exhibited at the Salon of 1879. He also appears to have engraved medal-dies.

Marvin describes a masonic medal, or rather an octagonal jeton, of the Lodge of the Union of the Family, at Paris, bearing this engraver's signature.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Marvin, *Masonic Medals*, Boston, 1888.

FOULIS, THOMAS (*Scotch*). Goldsmith and Die-sinker, who was employed on the Scottish coinage, at the end of the sixteenth and beginning of the seventeenth centuries. Burns informs us that “on the 2nd August 1598, the profits and casualties of the mint (Edinburgh) were let for six years to Thomas Foulis, goldsmith, and Robert Jowsie, merchant, burgesses of Edinburgh, at an annual rent of £ 5000 or 7500 merks. The coinage of ten-shilling pieces and their parts, and of the corresponding gold money, which, on the expiry of the tack of the Burgh of Edinburgh, had been suspended, was now resumed, in the value, weight, and fineness as before”. But as early as 1591, we hear of Foulis being employed in the capacity of coin-engraver at the same Mint. “By the Act of privy council, of the 8th of March 1591-2, Thomas Foullis, goldsmith to his Majesty, and sinker of the irons at the cunyhous, was commissioned to contract with sir William Bowes of London or others, for the reducing of all the base and the alloyed money, the pennies and two penny placks alone excepted. Two thousand four hundred stones of base money were to be reduced; for the reduction and refining of which, on every twelve ounces, Thomas Foullis was to pay ” aucht pennyis stirling, or sax shillingis Scottis money, “thus giving at this time the value of English money as exactly nine times that of Scottish money.”

The dies of the Thistle Noble (1588) of James VI. were engrav-

ed by him, as also those of the Forty-shilling piece of 1582, the portrait of the King being drawn by Lord Seyton's painter.

In 1605, Thomas Foulis is once more mentioned in contemporary documents as "Sinker of His Majesties Irines".

BIBLIOGRAPHY. — Burns, *The Coinage of Scotland*, Edinburgh, 1887. — H.A. Grueber, *Handbook of the Coins of Great Britain and Ireland*, London, 1899.

FOURCADE, DOMINIQUE PHILIPPE JEAN (*French*). Sculptor and Medallist, born on the 29th of August 1871, au Plan (canton de Cazères, Haute-Garonne); studied first at Toulouse under the sculptor A. Belon; entered the Ecole des Beaux Arts of that city, and worked under A. Fabre, A. Laporte and H. Maurette; obtained fifteen prizes and a mention at the Toulouse School of Fine Arts;



a diploma of honour at the International Exhibition of Toulouse in 1895; a silver medal at the International Exhibition of Bordeaux in 1895; a Mention honorable at the Salon des Beaux Arts, Paris, 1899; competed twice in sculpture and medal-engraving for the Prix de Rome, and was rewarded several times at the National School of Fine Arts. At Paris, the artist studied under G. J. Thomas, H. Dubois and H. L. Marqueste; he is now Officier d'Académie.

M. Fourcade's principal works are: Bas-relief representing "The Defence of the Flag", belongs to the 126th Infantry Regiment; — Bas-relief representing "The Presidential Election of M. Casimir-Périer, 27 June 1894", belongs to the Ministry of Fine Arts; — Bas-relief representing "The Death of Duranti, 11. February 1589", acquired by the Direction des Beaux Arts and presented by the State to the Palace of Justice of Toulouse; — Historical panel, "The Parliament of Toulouse in 1444, the Court of Appeal

in 1810, and the Court of Appeal in 1896, " belongs to the Toulouse Court of Appeal ; — Historical panel, " The 17th Army Corps in 1896, " portraits of Generals, belongs to the Military School of St Cyr ; — Bust of Gambetta, and Statue of Agrippina, belongs to the Government of French Indo-China ; — Bas-relief in bronze, " Visit of President Carnot to Toulouse, " belongs to the Department of H^{te} Garonne ; — Two large Cabinets of French Southern Types, belong the one to the Tunis Museum and the other to the Imperial Museum at St Petersburg ; — Panel representing Types of Toulouse, belongs to Sir Geo. Faudel Phillips,



Study of a French Southern Type.

ex Lord Mayor of London ; — Medal executed for the Central Syndicate of French agriculturists, was exhibited at the Universal Exhibition of 1900 ; — Bas-relief in bronze representing " Louis Deffes composing the "*Toulousaine*", acquired by the city of Toulouse (*illustrated*) ; — Various busts of Politicians, Military, and Art Celebrities.

At the Salon of 1901, he has exhibited a Panel representing : Farmers ; — Defence of the Flag ; — Orientals ; — Christ dying ; — Deffes composing the *Toulousaine* ; — Young girl with cat ; — Portrait of M. A. Mercié ; — Portrait of M. Benjamin-Constant ; — Portrait of M. A. Idrac ; — Portrait of M. P. Pujol ; — Portraits



Desfres composing the Toulousaine.

of M^{me} Goudouli; — MM. Thillet; — Clausade; — Sarraut; — Magre; — Joubé; — Old Woman, and various studies.

BIBLIOGRAPHY. — *Information kindly furnished by the artist.*

FOURDRIN, ADRIEN (*French*). Sculptor of the middle years of the nineteenth century. At the Salon of 1850, he exhibited a bronze medallion, presenting a Study of a head with flowers.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FOURNAUX, AUGUSTE (*French*). Medallist and Gem-engraver of the second half of the nineteenth century. The following works by him are recorded in Chavignerie et Auvray : 1865, Portrait of M. H***, agate-onyx ; — 1879, Cameo-portrait of Henry IV., after a medal by Dupré (1606) ; — Lyric Poetry, agate-onyx cameo ; — Minerva, agate-onyx cameo ; — Roman Priest, cameo cut on a Brazilian agate.

Fournaux was a pupil of Galbrunner.

FOURNIER, LOUIS (*French*). Contemporary Sculptor, born at St Donat (Drôme). He is author of some fine Portrait-medallions : 1867, M. Omer-la-Croix, General secretary of the Grande Aumônerie de France, and other notable personages of the Second Empire. He also engraved the following medals : Federal officers' Fête, 1822 (2 var.) ; — J. L. Bovy, 1821 ; —

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FOURNIER-SARLONÈVE, M^{ME} M. (*French*). Contemporary Sculptor, born at Paris, in 1843. Pupil of M. Mathieu-Meusnier. Chavignerie records a Portrait-medallion of M. A. F. S**, executed by her and exhibited at the Salon of 1868.

FOURON, PIERRE or **DE FORON** (*French*). Mint-master at Pau, 1622-1626.

BIBLIOGRAPHY. — Blanchet, *Histoire monétaire du Béarn*, Paris, 1893.

FOVET, JEAN (*French*). Seal-engraver to the Duke of Burgundy, Philippe le Hardi, *circa* 1360. We possess records of 21 large and 23 small seals, executed by him for various bailliwicks of the County of Burgundy, and also that he was paid 100 francs for his trouble.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

FOVILLE, A. DE (*French*). Director of the Paris Mint for a number of years previous to 1900 ; one of the strongest supporters and patrons of the present Renaissance of French medallic art.

FOX, EDWARD (*Brit.*). Mint-master at Dublin, under James II.

FOX, DANIEL M. (*Amer.*). Superintendent of the United States Mint, 1869-1889 ; † March, 1890.

BIBLIOGRAPHY. — *Illustrated History of the United States Mint*, 1893.

FOY, B. (*French*). Contemporary Jeweller and Medallist, some of whose fine works are described in *Revue des Arts décoratifs*, January 1900.

F. P. Vide FRANCESCO PISANI, Rector of Cattaro, 1548-9.

F. P. *Vide* **FEDERIGO PARMENSE**, really **FEDERIGO BONZAGNA**, Medallist of Parma, who worked at Rome, 1549-1589, and cut the celebrated St Bartholomew Massacre medal, in 1572.

F. P. *Vide* **FRANCESCO DAL PRATO**, Roman Die-sinker, † 1562.

F. P. *Vide* **FRANCESCO PASQUALIGO**, Mint-inspector at Venice, 1741.

F. P. *Vide* **FRANCESCO PUTINATI**, Milanese Medallist, 1775-1843.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

F. R. *Vide* **FRANCHINI** and **RIVAROLA**, Mint-masters at Ferrara, 1619-1622.

F. R. *Vide* **FRIEDRICH RITTER**, Mint-master at Brunswick, 1800-1814, and Director of the Mint, 1814-1820.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

FR., SA. or F., S. (*Germ.*). Medallist of the end of the sixteenth century. Two medals bear the signature SF on R. : 1591, Christoph Silbereisen, Abbot of Wettingen in Switzerland; and, 1593 Hugo Blotius, Imperial librarian at Vienna. The last had the full signature on obv., of which only S^a FR... are now legible. Erman believes the artist to have been a Viennese.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884.

FRA. AN. BRIX. *Vide* **ANTONIO DA BRESCIA** *suprà*, p. 27.

FRAGNY, LORENZO usually known as **LORENZO PARMENSE** (*Ital.*). Parmesan Goldsmith, Medallist, Gem, and Coin-engraver; employed at the Papal Mint of Rome, in the accounts of which he is mentioned in 1572, 1576, and 1586; was still living in 1618. Armand, Blanchet, and other biographers, say he distinguished himself in imitating ancient coins.

The following medals, mostly signed LAV.P., or L.P., are by this artist : Cristoforo Madruzzo, Cardinal, 1542-1578; — Gregory XIII., obv. GREGORIVS.XIII.PONT.MAX.AN.II—LP. Bust of the Pope to l.; a) R. DOMVS.MEA.&c. The Lord driving the dealers out of the Temple; b) R. No legend. Female seated near altar; c) R. RESTAVRAVIT TIBER. Bridge over the Tiber surmounted by statue of Madonna; — d) R. ET.PORTAE.CELI.APERTAE.SVNT. The Holy Jubilee Gate; — D^o, Obv. Similar with AN.III. R. Bridge over the Tiber, as last; — Obv. GREGORIVS.XIII.PONT.MAX.AN.IVBILEI.MDLXXX. — LAV.P. Bust of Pope to l., wearing tiara. R. VIRGO.TVA.GLORIA.PARTVS Madonna and Child; — Obv. GREGORIVS.XIII.&c.

M.D.LXXV; *a*) \mathcal{R} . ET. PORTAE. CÆLI. APERTAE SVNT. ROMA. Angel blowing trumpet before the Holy Gate; *b*) Christ driving the dealers out of the Temple; — Obv. GREGORIVS. XIII. PONTIFEX. MAX. AN. V. L. P. \mathcal{R} . TVTVM. REGIMEN. ROMA. Helmeted female figure seated on arms; — Obv. GREGORIVS. XIII. PONTIFEX. MAX. A. 1577. LAV. P. \mathcal{R} . As last; — Obv. Similar, of 1578. \mathcal{R} . PROVIDENTIA CHRISTI. Female figure holding spear and rudder; — Obv. Similar, of 1583; *a*) \mathcal{R} . TVTVM. REGIMEN. ROMA. Female seated on arms; — *b*) \mathcal{R} . ET. IN. NATIONES. GRATIA. SPIRITVS. SANCTI. S^t Paul preaching at Athens; — *c*) \mathcal{R} . SECVRITAS. POPVLI. ROMANI. Female seated, holding spear; — *d*) \mathcal{R} . ANNO. IOBILAEI. MDLU—PETRO. APOST. PRINC. Façade of S^t Peter's Cathedral; — *e*) \mathcal{R} . VERVS. DEI. CVLTVS. S. ROM. AC. Religion holding keys; — *f*) \mathcal{R} . PROVIDENTIA CHRISTI. Providence; — *g*) \mathcal{R} . ANNONA. PONT. Abundance; — Obv. GREGORIVS. XIII. PONTIFEX. MAXIMVS. LAV. PARM. Bust of Pope to l., head bare *a*) \mathcal{R} . VIATORVM. SALVTI. ANN. DNI. MDLXXX. PELIA. Bridge over the Paglia; — *b*) \mathcal{R} . SECVRITAS. POPVLI. ROMANI. Security seated; — *c*) \mathcal{R} . SVPER. HANC. PETRAM. ROMA. Façade of S^t Peter's; — *d*) \mathcal{R} . APERVIT. ET. CLAVSIT. ANNO. MDLXXV. ROMA. The Holy Jubilee Gate; — *e*) \mathcal{R} . ET. IN. NATIONES. GRATIA. SPIRITVS. SANCTI. S^t Paul preaching at Athens; — Obv. GREGORIVS. XIII. PONT. OPT. MAXIMVS. L. PARM. *a*) \mathcal{R} . ANNO. RESTITVTO. M. D. LXXII. Ram's head within circle formed by a snake biting his tail; — *b*) \mathcal{R} . VT. FAMVLV. TVV. GREG. CONSERVARE. DIGNE. 1582. Façade of the Church of S^t Gregory of Nazianza; — *c*) \mathcal{R} . GREGORIANA. D. NAZIANZENO. DICATA. View of the Chapel of the same church; — Obv. Similar, with some differences in the ornaments *a*) \mathcal{R} . SVPER. HANC. PETRAM. ROMA. Façade of S^t Peter's; — *b*) \mathcal{R} . AB. REGIBVS. IAPONIOR. PRIMA. AD. ROMA. PONT. LEGATIO. ET. OBEDIENTIA. 1585. — Pope Sixtus V, 1585-1590, Obv. SIXTVS. V. PONT. OPT. MAX. L. PAR. Bust of Pope to r. *a*) \mathcal{R} . NE. DETERIVS. VOBIS. CONTINGAT. Christ addressing a kneeling crowd; — *b*) \mathcal{R} . BEATI. QVI. CVSTODIVNT. VIAS. MEAS. Bust of Christ; — *c*) \mathcal{R} . TVTVM. REGIMEN. ROMA. Helmeted female figure seated on arms; beside her, a dragon; — *d*) \mathcal{R} . SECVRITAS. POPVLI. ROMANI. ALMA. ROMA. Female seated holding spear surmounted with fleur de lys; — *e*) \mathcal{R} . Similar, without ALMA. ROMA.

The Germanisches Museum at Nuremberg acquired at the Sale (Raritäten-Cabinet, IV) of MM. L & LL. Hamburger (April 1900) a medal of Cardinal Otto Truchsen von Waldburg (*illustrated*) signed L. P. This specimen realized 430 Marks.

Lorenzo Parmigiano probably engraved the dies for some of the coins of Gregory XIII., but it might be difficult to prove which were executed by him and which by Federigo Parmense and other artists, who also worked at Rome for the same pontiff. We how-



Medal of Cardinal Otto Truchsen von Waldburg.

ever may take it for certain that the portrait of Gregory XIII. on his testoni was cut by this clever artist, who also seems to have been a gem-engraver, according to some of the best authorities.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Armand, *op. cit.* — J.-B. Supino, *op. cit.* — Bertolotti, *Artisti lombardi & Artisti veneziani*.

FRAGONARD, JEAN HONORÉ or **NICOLAS** (*French*). Painter of the second half of the eighteenth century; he was born at Grasse in 1732, and died at Paris on the 22nd of August, 1806. He was a pupil of Boucher, Chardin, &c. Thorne says that his pictures are singularly characteristic of Parisian society, immediately preceding the revolution of 1789, and adds: "On his return to Paris, Fragonard painted historical subjects; his large picture, "Coresus and Callirhoë", excited great admiration, and secured his admission to the Academy. But yielding to the fascinations of society, he took to painting small pictures of bacchanalian and erotic subjects, and conversation pieces, which he painted in a light, facile, meretricious manner, but with a piquant, refined, and courtly air, which charmed the brilliant circles of the Parisian salons, and which led to their immediate multiplication by the burin."

M. J. J. Guiffrey has found the record of several payments made to the artist for designs of medals engraved at the Paris Medal Mint.

BIBLIOGRAPHY. — *Revue numismatique*, 1886, p. 92. — *Imperial Dictionary of Biography*.

FRAIKIN (*Belg.*). Die-sinker at Brussels, *circa* 1850-1860. There is a medal by him of King Leopold I. of Belgium.

BIBLIOGRAPHY. — *Revue de la numismatique belge*, 1852, p. 452.

FRAMPTON, GEORGE J., A. R. A. (*Brit.*) Sculptor, born 1860; pupil of the sculptor Frith of Lambeth, and Professor Brown. "In 1882, says Victor G. Parr (*Men and Women of the Time*, London, 1899, p. 384)" Frampton joined the Academy schools, where he won prize after prize until 1887, when he went out with the Gold Medal and £ 200. He was thus enabled to proceed to Paris, where he studied sculpture under Dagnan-Bouveret and Mercié. In the Salon of 1889 he exhibited his first successful work, the "Ange de la Mort", for which he obtained a medal. Other well-known works of his are "The Captive", and "St. Christina". He has been a frequent exhibitor at the Royal Academy. In 1895 he exhibited "Mother and Child", a group in bronze, "Music and Dancing"; low-relief panels in silver; and the "Gold Medal for Glasgow University"; in 1896, a panel for a door, the subject of which was "Seven Heroïnes out of La Mort d'Arthur"; in 1897 a Portrait-medallion in bronze of the late Charles Keene, and a statue in bronze and marble of Dame Alice Owen for Owen's School; in 1898 a bronze memorial, an enamel, and a bronze bust of John Passmore Edwards, Esq., for the Leighton Memorial Museum and School at Camberwell. He has done much fine decorative work, notably the Terra-cottas in the Constitutional Club. He was made A.R.A. in 1896".

In 1899 this artist exhibited a low-relief panel "Charity" and a statue "St. George". His Winchester Quincentenary medal, executed in 1893, is a fairly good piece of work, and also his gold Medal for Glasgow University, 1895.

In Vol. XXI, p. 260, of *The Studio*, a medal by Frampton is illustrated commemorating the Raising of the City Imperial Volunteers; this medal which was designed and executed for the Corporation of the City of London was exhibited in 1901 at the Royal Academy with a seal for the Queen Victoria Clergy Fund.

BIBLIOGRAPHY. — Victor G. Parr, *op. cit.* — *The Studio*, 1899.

FRANCE (*French*). 1528-1529. Coin-engraver, "tailleur de monoy, graveur", at the Mint of Lyons, from 1528-1529. According to documents brought to light by M. Rondot, France is probably the same as Maître Fernin or Maître Fernin le Doyen.

BIBLIOGRAPHY. — Natalis Rondot, *Les Graveurs des Monnaies à Lyon du XIII^e au XVIII^e siècle*, Mâcon, 1897.

FRANCE, JACQUES (*French*). Contemporary Medallist. His signature appears on a medalet commemorating the Fete of the 14th July, 1882. The head of Liberty is very artistic and well modelled.

FRANCHI, AGOSTINO (*Ital.*). Die-sinker of Venice, first half of the eighteenth century. His best known works are two Portrait-

medals of the Venetian senator, Flaminio Cornaro, 1750, and Angelo Quirini, Cardinal, and Italian numismatist.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

FRANCHINI, NICOLO (*Ital.*). Mint-master at Ferrara, 1621. His initials **N. F.** appear on some of the Papal coins of Ferrara, issued under Pope Gregory XV.

BIBLIOGRAPHY. — Cinagli, *Le Monete dei Papi*, Rome, 1848.

FRANCIA, ANGELO (*French*). Sculptor, born at Rodez (Aveyron) in 1833. He executed a number of Portrait-medallions, three of which are mentioned by Chavignerie et Auvray, *Dictionnaire des artistes français*: S. 1868, M. Darolle; — S. 1869, M. A. Domalain; — S. 1880, M. Aurélien Scholl, &c. These medallions are in plaster of Paris.

FRANCIA (*Ital.*). The correct name of this, one of the leading artists of the Italian Renaissance, is **FRANCESCO RAIBOLINI**.



FRANCESCO RAIBOLINI.

He was born at Bologna, according to Vasari, in 1450, and died there on the 5th of January, 1517. His father, Marco Raibolini, is described as an artisan. Young Francesco was at first apprenticed as a goldsmith to a certain Francia, whose name he is said to have adopted from gratitude. He studied design under Marco Zoppo and

became a pupil of the celebrated Caradosso, who taught him medal-engraving.

Francia distinguished himself in various branches of art. "In him", says a recent writer, "Bologna was for the first time to have an artist of the highest order, and who would take his place among the best Florentines of the day, rivalling even Perugino's genius, and winning the praise of Raphaël; an artist not indeed of great inventive faculty or wide range of powers, but who, in pure and tender feeling, in elevation of aim and thought, in the expression of the deepest religious emotion, was to find few equals in the history of art."

Felice Italia che in se chiude
Si sublime ingegno e si bella effigie
Che fanno al cielo e a natura guerra.

Thus reads the great artist's epitaph as a testimony of the high esteem his contemporary had for him.

Francia was several times elected Steward of the Goldsmiths' Guild, and for a number of years he filled the Post of Master of the Zecca or Mint of Bologna, under the Bentivogli and Pope Julius II.

Vasari states that "the work in which Francia delighted above all else and in which he was indeed excellent, was in cutting dies for medals; in this he was highly distinguished and his works are most admirable, as may be judged from some on which is the head of Pope Julius II., so life-like that these medals will bear comparison with those of Caradosso. He also struck medals of Signor Giovanni Bentivoglio, which seem to be alive; and of a vast number of princes who, passing through Bologna, made a certain delay, when he took their portraits in wax, and afterwards, having finished the matrices of the dies, he despatched these to their destination, whereby he obtained not only the immortality of fame, but likewise very handsome presents."

Vasari's statement must be taken with caution when he states that the whole of the dies for the coinage of the Bentivogli were prepared by Raibolini, and also the money struck there for Pope Julius II., and mentions as an instance the money (gold zecchini and silver bolognini) thrown to the crowd on the occasion of the Pope's entry into Bologna in 1506, with the legends: BON(ONIA). P(ER).JUL(IVM).A.TIRANO.LIBERAT(A) and figure of St. Peter. Now Dr Luigi Frati, Keeper of the Public Museum at Bologna, has established, on irrefutable authority, that these special coins were not engraved by him. Notwithstanding, a specimen sold at Frankfort-on-Main in January 1902, for 65 Marks, from the celebrated Gneecchi Collection, was still ascribed to Francia by the compilers of the catalogue.

What remains certain is that Francia cut coin-dies for Giovanni II. Bentivoglio and Pope Julius II., perhaps also for Pope Leo X. of whom he executed medals too. By a decision of the Bolognese Senate, the artist was appointed on November 19, 1508, Director of the Mint, no doubt only confirmed in the office he had held previously under the Bentivogli, and given the entire charge of the provision of money for the city.

In all probability the following coins of Antignate and medals were the work of the artist: *A.* Doppio Zecchino. Obv. IOANNES BENTIVOLVS. II. BONONIENSIS. Head of Giovanni II. Bentivoglio to r., wearing close-fitting biretta. *R.* MAXIMILIANI. IMPERA. MVNVS Arms: helmet and imperial eagle above (*illus-*



Double Zecchino of Bologna, by Francia.

trated); — *R.* Testone of similar type; — *A.* Zecchino, of similar type, but with BONONIEN. on obv. and MAXIMILIANI MVNVS on *R.* (*illustrated*); — *R.* Thick Doppio Testone. Obv. IOANNES. BENTIVOLVS II. BONONIENSIS. Bold bust, in



Zecchino of Bologna, by Francia.

biretta, to r. *R.* MAXIMILIANI. IMPERATORIS. MVNVS. MCCCCLXXXIII. Weight: 19,5 grammes (the Gneccchi specimen realized 455 Marks); — *R.* Testone, a variety with IOANNES BENTIVOLVS. BONONIENSIS (without the II); — *R.* Mezzo Testone. Similar type, with MVNS on *R.*; — *R.* Quarto Testone. Obv. IOANNES. BENTIVOLVS. II. BONONIENSIS ∴ *R.* MAXIMILIANI. IMPER. MVN. MCCCCLXXXIII. *R.* Grosso,

1494. Obv. IOANNI BENTIVOLO Shield of arms. R. CON-
CESSIO MAXIMILIANI. Crowned imperial eagle; — Æ. 1489.
Obv. IOANNES. BENTIVOLVS. II. BONONIENSIS. Bust to r. of
Giovanni II. wearing biretta, hair long, cuirassed R. MA-
XIMILIANI—IMPERATORIS—MVNVS—MCCCCLXXXV—III
in six lines; — Æ. 1494. Obv. Similar. R. MAXIMILIANI—
IMPERATORIS—MVNVS—MCCCCLXXXIII in the field; —
Billon. Denaro piccolo. Obv. IOANNI BENTIVO. Arms. R. S.
IO. . . . S. EVANGEL. Half-length portrait of the Saint. — Litta
has reproduced eighteen coins of Giovanni II. Bentivoglio, said to
have all been engraved by Francia and proceeding from the main
types described above.

To Francia, the following coins of Popes Julius II. and Leo X.
have been attributed : JULIUS. II., 1503-1513. A. Zecchino.
Obv. IVLIVS. II. PONTIFEX. MAXIMVS. Bust to r. R. S. P. BO-
NONIA. DOCET. St. Petronius seated, facing; below, the arms of
the Papal Legate, Francesco Alidosi; — A. Giulio, similar type,
but arms of Bologna under the Saint's figure on R.; — A. Testone.
Obv. Same legend and similar bust. R. BONONIA. DOCET.
St. Petronius, as before; below, the arms of Bologna and Alidosi.
— LEO X., 1513-1521. A. Testone. Obv. LEO. X. PONTIFEX.
MAXIMVS. Bust to r. of the Pope, head bare. R. BONONIA.
MATER. STVDIORVM. Lion rampant, holding standard and the
Medici arms.

Of the numerous medals said to have been executed by Francia,
Armand and other writers agree as to the following being his
work : *Julius II.*, size 40 mill., obv. IVLIVS. II. LIGVR. P. M.
Beardless bust of the Pope to r., head bare. R. CONTRA. STI-
MVLVM. NE. CALCITRES. Representation of St. Paul, on the
road to Damascus, being suddenly struck with blindness (A and
A); varieties are known with IVLIVS. II (*illustrated*). Mr. Keary



Medal of Julius II., by Francia.

has pointed out that the portraits of the Pope on the coins and
medals by Francia are "curiously unlike those by Raphael in the

Stanze of the Vatican and in the Pitti Palace, and that the difference does not lie only in the presence of a beard in the later portraits by Raphael". This may be explained by the fact that the medals were struck between 1505 and 1506 and the portraits painted after 1511. — Four medals of Julius II. are attributed to Francia, besides the two described above, but competent authorities do not include them in their lists, except one of similar obverse, but with VATICANVS M. and façade of St. Peter on R. Armand calls this reverse a reduction from that of Caradosso's medal of the same Pope, and does not think it improbable that the Milanese engraver executed both obv. and R. of this piece.

Dr Julius Friedländer and Armand ascribe to Francia the fine medals of Cardinal Alidosi, Bernardo Rossi, Governor of Bologna, Ulysses Musotti, and Tommaso Ruggieri : *Francesco Alidosi*, Legate of the City of Bologna. Obv. FR.ALIDOXIVS.CAR. PA-PIEN.BON.ROMANDIOLAE.Q.C.LEGAT. Bust of the Cardinal in biretta and mozette. R. HIS.AVIBVS.CVRRVQ.CITO.DVCERIS.AD.ASTRA. Jupiter in chariot drawn by two eagles. Size : 62 mill. (*illustrated*). *Bernardo Rossi*, Count of Berceto, Governor of Bologna, in 1519. Obv. BER.RV.CO.B.EPS.TAR.LE.BO.VIC.GV.ET PRAE. Bust in biretta and mozette. R. OB.VIRTVTES.IN.FLAMINIAM.RESTITVTAS. Female standing in chariot drawn by eagle and dragon. Size : 66 mill. "Both these medals", observes Mr. G. C. Williamson, the latest biographer of Francia, "are powerfully drawn and in very high relief. The faces are clear cut, and very full of character, and the lettering is big and clear, and they have the special marks of Raibolini's lettering and classic style of draughtmanship". *Ulysses Musotti*, a Bolognese lawyer, 1508-1515. Obv. VLIXES.MVSO-TVS.I.D.ANT.FILIVS. Bust to l., wearing skull cap, hair long. R. ORPHANVM.ET.ADVENAM.NO.DESTITVIT.PVPILIS.ET.VIDVE.FVIT.ADIVTOR. Inkstand, books, globe, torch, &c. Size : 68 mill. *Tommaso Ruggieri*, 1512-1521. Obv. RVGERIVS.THOMAS.II. Bust to r. R. MAGNAE.SPES.ALTERA.ROMAE. Type as last. Size : 72 mill.

Besides these, Dr Jul. Friedländer gives to Francia the following pieces, but as his attributions are entirely conjectural, I shall not describe them : Marriage of Maximilian I. and Bianca Maria Sforza, 1494; — Giovanni II. Bentivoglio. R. HANNIBALIS.FI.R.P.BONON—PRINCEPS. Arms of the Bentivoglio; — R. Testone of Duke of Ercole of Ferrara, R. Hydra of Lerna; — Another, R. Samson holding lion's head around which a swarm of bees; — Another R. Nude figure on horseback; — R. Testone of Alfonso, Duke of Ferrara R. The Flight into Egypt; — R. Testone of Julius II. R. Justice and Vulcan; — Another R. TVTELA Shep-

herd seated on rock and feeding his flock; — Louis II., Marquis of Saluzzo, *AR*. Testone *R*. St Constantius on horseback to r.; — Giovanni Sforza, Lord of Pesaro, *Æ* coin.



Medal of Cardinal Alidosi, by Francia.

Mr G. C. Williamson in his nomenclature of Francia's medallic productions gives other medals of Julius II., and Clement VII., but it is evident that he had not consulted either Armand, Friedländer, nor any of the more competent contemporary writers on this particular subject.

Francia worked also as a Gem-engraver, and Mr. G. C. Williamson remarks : “ Fine as Raibolini’s medals are, it was not as a medallist that he did his best work in these goldsmith days, but as a worker in niello ” and he adds some interesting information on the art, which is worth quoting in extenso : “ Niello work, which must not be confused with enamel, was a method of producing delicate and minute decoration upon a polished metal surface by incised lines, filled in with a black metallic amalgam, the black substance differing from true enamel in being metallic and not vitreous. In the sixteenth century it was in great vogue, and is often mentioned by Vasari, notably in what he has to say as to Cellini and Maso Finiguerra. — According to Theophilus, a monk who wrote in the twelfth or thirteenth century (“ Div. Art. Sch. Hendric”, edit. 1847), the process was as follows : The design was cut with a sharp tool on the metal. An alloy was formed of two parts silver, one-third copper, and one-sixth lead. To this mixture, while fluid in the crucible, powdered sulphur in excess was added, and the brittle amalgam, when cold, was finely pounded and sealed up in large quills for use. A solution of borax to act as a flux was brushed over the metal plate and thoroughly worked into its incised lines. The powdered amalgam was then shaken on to the plate so as to completely cover the engraved design. The plate was then carefully heated over a charcoal fire, fresh amalgam being added, as the powder fused, upon any defective places. When the powder had become thoroughly liquid so as to fill up all the lines, the plate was allowed to cool, and the whole surface was scraped so as to remove the superfluous niello, leaving only what had sunk into and filled up the engraved pattern. Last of all the nielloed plate was very highly polished till it presented the appearance of a smooth metal surface enriched with a delicate design in fine gray-black lines. The contrast was very vivid between the whiteness of the silver and the darkness of the niello, and as the slightest scratch upon the metal received the niello and became a distinct black line, ornament of the most minute and refined description could easily be produced. There is much of this work to be seen in Italy, especially in vessels and ornaments intended for ecclesiastical use, and Raibolini became well known for the beauty of the nielli that he produced. The art had been known since the days of the Romans, and many great artists, as Brunelleschi, Pollajuolo, Cellini, and Caradosso, as well as Raibolini, practised it with success”. Two of Francia’s nielli are preserved in the rooms of the Secretary of the Academy of Fine Arts, Bologna; they have been reproduced by Vallardi of Milan in the *Manuale di Calcografia*.

Dr Friedländer expresses the following opinion on Francia’s style in medallic art : “ Im Gegensatz zu der derben, oft grossartigen,

zuweilen an das Rohe streifenden Behandlung der grossen gegossenen Medaillons anderer Künstler spricht sich in Francia's Arbeiten, sowohl in den Münzen und den kleinen geprägten Medaillen, als in den grösseren Gussmedaillons, die sinnige und feine Idealität des Malers aus. Die Kompositionen der Kehrseiten, besonders der Gussmedaillons, welche bei ihrem grösseren Umfang der Entfaltung mehr Raum boten, zeigen durch ihren Reichthum und die Grazie ihrer schön geschwungenen Linien sogleich den Maler. Die Ausführung ist von vollendeter Zierlichkeit, und erinnert durch ihre bei aller Schärfe grosse Weichheit und Zartheit an die schönsten antiken Münzen, welche unzweifelhaft seine Vorbilder waren. Erschwert ward ihm die Aufgabe durch die für Münzen nötige Flachheit des Reliefs. Das Technische der Prägung ist von vollkommener Sauberkeit; vielleicht stammt diese schöne Technik aus Mailand, wo man schon in der Münzprägung wie in aller Metall-Arbeit den anderen Städten vorangeschritten war."

Francia is considered one of the greatest painters of Bologna; his style is a medium between that of Perugini and Giovanni Bellini. His earliest painting dates from 1494, and is now preserved at the Bolognese Gallery; it represents the Virgin enthroned with St. Augustine and five other saints. Another, Judith and Holophernes is in the style of Mantegna. The London National Gallery possesses two beautiful paintings by Francia. Raphaël, in a letter dated 1508, wrote "that few painters or none had produced Madonnas more beautiful, more devout, or better portrayed them, than Francia".

Francia was a man of great prudence; he led a most regular life, and was of a robust constitution. He was almost worshipped in Bologna, where a large number of statues, decorative works in plate, paintings, &c. by him may still be seen. At his death in the year 1517, he received honourable interment from his sons.

Francia had more than 200 pupils. Amongst these, Marcantonio Raimondi was the most renowned, and others, Lorenzo Costa, Amico Asperini, Francia's son, Giacomo, and his cousin, Giulio, attained celebrity.

BIBLIOGRAPHY. — C. G. Williamson, *Francia*, 1901. — Julia Cartwright, *Francia and Mantegna*, 1881. — Francesco Malaguzzi, *La Zecca di Bologna*, *Rivista italiana di numismatica*, 1898. — Kriskteller, *Nielli del Francia*. — *Encyclopaedia Britannica*, IX. Ed. — *Grande Encyclopedie*. — *Grand Dictionnaire Larousse*. — Dr Luigi Frati, *Sull' erronea Attribuzione al Francia delle monete gettate al popolo nel solenne ingresso in Bologna di Giulio II. per le cacciata di Gio II. Bentivoglio*, *Riv. stor.*, 1897, p. 49. — Bolzenthall, *op. cit.* — Armand, *op. cit.*, I, 103; II, 289; III, 30. — Vasari, *Lives of the Painters*, II, 294, VI, 141 (Mrs Foster's translation). — King, *op. cit.* — Babelon, *Pierres gravées*, 1894. — E. Plon, *Benvenuto Cellini*, 1884. — Supino, *op. cit.* — Blanchet, *op. cit.* — Dr Friedländer, *Die Italienischen Schaumünzen, 1430-1530*, Berlin, 1882. — Keary, *British Museum Guide of Italian Medals*. — E. Müntz, *Les Arts à la Cour des Papes*. — E. Müntz, *Histoire de l'Art*

pendant la Renaissance. — *Numismatic Chronicle*, 1879, p. 204. — E. Saglio, *La médaille du cardinal Alidosi et Le Francia de Bologne*, Art, 1893. — Calvi, *Francesco Raibolini*, Bologna, 1812.

FRANCK, JOHANN (*Germ.*) Mint-master at Bayreuth, 11. Sept. 1621 to 8. February 1622.

FRANCOIS, CLAUDE (*French*). Seal-engraver of Nancy, first half of the seventeenth century. He is recorded as having executed in 1634 six seals bearing the arms of the city of Nancy.

BIBLIOGRAPHY. — Lepage, *Notes et Documents sur les graveurs de monnaies et médailles des ducs de Lorraine*, Nancy, 1875.

FRANCOIS, HENRI LOUIS (*French*). Contemporary Gem-engraver and Medallist, born at Vert-le-Petit (Seine-et-Oise), in 1841, died at Paris in 1896. Pupil of Bonnat and Chapu. M. Babelon says concerning him : “ C’est un maître véritable, aussi modeste qu’habile, qui nous paraît avoir, mieux que tout autre, réussi à s’inspirer des nobles traditions du XVIII^e siècle ”. He was an officer of the Legion of Honour.

The following works by him may be seen at the Luxembourg Museum, Paris : The French Republic, cameo in natural sardonyx of two layers; — Venus emerging from the waves, cameo in agate; — Andromeda, onyx cameo of three strata; — Filial Love, agate; — Sappho on the rock of Leucas; — The Genius of Painting inspiring herself from Truth, cameo in agate.

Chavignerie and Auvray give a list of this artist’s exhibits at the annual Salons, between 1867 and 1882 : S. 1867, Duke of Morny, cameo; — S. 1868, Venus disarming Cupid, cameo in oriental onyx; — S. 1869, Invocation to Pan; — Portrait of M^{lle} M.B***; — Portrait of M. J. C***, after the medallion by Chapu (camei); — S. 1870, The Spring, after Ingres; — Study of a Head, after the antique; — Portrait of M. A. Rémissy (camei); — S. 1872, Liberty, cameo in carnelian; — M^{me} F***, Portrait-medallion in bronze; — S. 1873, Portrait of M. H. Lahaye, carnelian; — S. 1874, Prometheus, cameo in sardonyx; — S. 1875, Portrait of the Emperor Francis Joseph, cameo; — St George, cameo in sardonyx; — S. 1876, Greek Head, onyx cameo; — Venus playing with Cupid, onyx; — Amour transi, carnelian; — S. 1877, Portrait of M. J. Rémissy, carnelian; — Eve, onyx cameo; — S. 1880, Venus emerging from the waves; — 1881, Butineuse, onyx cameo; — S. 1882, Andromeda, onyx; — Portrait of M. H. Chapu, carnelian; — Portrait of Dr Henri Claisse, carnelian, &c.

In connection with the works of this artist, M. Babelon remarks in *La Revue de l’Art ancien et moderne*, 1900, p. 226 : “ A côté de l’Apothéose de Napoléon par Adolphe David, sont exposées, au

Luxembourg, quelques-unes des œuvres d'un grand artiste, enlevé prématurément, il y a peu d'années, et dont je voudrais voir honorer la mémoire comme celle du précurseur de la renaissance de la glyptique moderne, Henri François. Le dessin et la composition de ses camées, *Andromède* et *Sapho sur le rocher de Leucade*, gravés sur de belles sardonx à trois couches, sont de la plus grande pureté, les figures d'une grâce exquise, l'exécution achevée; les mêmes qualités se retrouvent dans *Le Génie de peinture s'inspirant de la vérité*. Ces œuvres, devant lesquelles les amateurs ne s'arrêtent pas assez, doivent être comptées parmi les meilleures productions de la glyptique de ce siècle. Le souffle de l'inspiration anime vraiment l'artiste et l'affranchit; il a su tirer un habile parti des couches multicolores de gemmes bien choisies; il donne en un mot le signal précurseur d'une rénovation originale, comparable à celle dont l'art de la médaille était l'objet à la même époque; moins modeste, Henri François eût atteint à la célébrité de novateur et de chef d'école".

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — E. Babelon, *op. cit.* — L. Bénédict, *op. cit.*

FRANGES, ROBERT (*Hung.*) Sculptor and Medallist, residing at Zagreb (Croatia-Slavonia). At the Paris Universal Exhibition, 1900, he exhibited several works of sculpture and a frame of medals and medallions. In the *Studio*, Vol. XXII, p. 221, is an illustration of one of his latest medals.

FRANKE (*Gem.*). Die-sinker of the first half of the nineteenth century. We find him at Dusseldorf after 1818, and in 1849 he removed to Berlin. There is a well-known medal by him on the Recovery of Archbishop Count Spiegel, 1833; it is signed : **FRANCKE F.**

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Reimann Sale Catalogue.

FRANSSEN, ADRIEN (*Belg.*) Mint-master at Luxemburg, 10th February, 1616, to 22nd December, 1617. Under him the following coins appear to have been struck : 1, $\frac{1}{2}$ and $\frac{1}{4}$ Patagons, of 48, 24 and 12 Sous resp., Escalins or 6 Sous, 3 Sous, Sous, Half-Sous, and \mathcal{R} Liards.

BIBLIOGRAPHY. — R. Serrure, *Numismatique luxembourgeoise*, Annuaire numismatique, 1893.

FRANTZ, ALOIS (*Bohem.*) Mint-master at Prague, from 1848 to 1857. The Mint of Prague (Mint-mark C.) was definitely closed in 1857. Rossner engraved the coins under him.

BIBLIOGRAPHY. — Fiala, *Beschreibung der Sammlung böhmischer Münzen und Medaillen*, Prag, 1888. — Eduard Fiala, *Die Beamten der Prager Münzstätte*, Numismatische Zeitschrift, 1898.

FRAY, JOSEPH (*Brit.*). Manufacturing Jeweller and Medallist, residing at Birmingham. He has engraved a number of masonic medals and badges, and also produced some commemorative pieces of the Jubilee, 1887, and Diamond Jubilee, 1891, of H. M. Queen Victoria.

FREEMAN, SIR RALPH (*Brit.*). Mint-master at the Royal Mint, London, under Charles I, *anni* 11-16 of his reign, and again under Charles II. Kenyon (*Gold Coins of England*, p. 169) mentions the following fact: "Charles II. upon his restoration made no alteration in the coins, except by restoring the type used by his father, with a laureated bust substituted for a crowned one. The indenture for this coinage was made with Sir Ralph Freeman, on the 20th of July, 1660, and Unites, Double Crowns, and Britain Crowns were made by virtue of it, the dies being engraved by Simon."

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage*, &c. — Kenyon, *op. cit.*

FREESE, T. W. (*Brit.*). Contemporary Ivory-carver, who has executed some fine Portrait-medallions of modern celebrities.

FREI, HANS (*Swiss*). Contemporary Medallist, and Sculptor.

Born at Basle on the 30th of April, 1868, he was destined in his first youth to the calling of a copper-plate engraver, and, with that object in view, was apprenticed to a professional of his native town. While still working under him, he applied himself to design



and studied modelling, in which he met with uncommon success, thanks to his natural ability and a display of extraordinary perseverance under trying circumstances. He then visited Vienna, Cologne, and Geneva, where he stayed some years, and finally went to Paris. There the young engraver pursued his artistic studies as a pupil of the École des Beaux-Arts, and later of the Académie Julian. He also benefited from his training under the celebrated sculptors, Charpentier and Puech, and the renowned

medallist, O. Roty. In 1895 the artist settled in business on his own account, and he resided in the French capital until May, 1899.

The secret of H. Frei's success as a medallist lies in his strong originality and adaptation of mediæval style to modern technique. His work will become popular, in the same way as the productions of the contemporary French masters foster, says M. Roger Marx, "the ever-growing interest of the masses." Public taste is becoming gradually educated to the beauty and value of the medal, as is demonstrated by the increase in number of medallists during the past few years.



Lili.

In his beautiful cast and chased plaque, entitled "Lili", H. Frei gives us a truly realistic portrait of a young girl reproduced in all the suave candour of innocent girlhood.

"Lauretta" is the bust of a handsome young woman, in the full zenith of her loveliness and grace; she is conscious of her beauty, but there is nothing in the expression that would betray affectation; the limpid eyes accentuate the intensely life-like character of the face; the soft contour of the chin, the firm but graceful mouth, the thin, delicate nose, and the hair roughly tied in a knot behind, form so many traits of a picture altogether charming because so

natural. The portraits of “Fräulein Höflinger” and “Frau Louise Bachofen” are of equal merit.

In the “Holbein” medal we have a beautiful full-face portrait of the great painter, whilst the reverse bears a shield against which are leaning on either side two German lansquenets in their quaint fifteenth century uniform.

Of greater interest still is the exquisite portrait-plaque of “Erasmus of Rotterdam”. The contemplation of this excellent medallic



Laurretta.

picture produces a profound and mysterious impression on the mind. The great savant is there seen seated in profile, clad in a friar's cloak, and covered with the picturesque mediæval biretta; he holds a pen in his right hand, and the other rests on an open volume; he seems deeply engaged in the subject upon which he is writing; the eyes are almost closed; the noble lines of the face are uncommonly austere without being hard; the expression is that of the deep thinker, the keen observer, who has studied man tho-

roughly, and can with rare insight sound the mysteries of the heart or analyse the themes of philosophy.

If, from this masterpiece of glyptic achievement, we turn to the charming medallion representing “*Helvetia*”, we shall get an idea of Herr Frei’s supple talent, which enables him to depict with such success the varied aspects of human expression. Nothing could be



Erasmus.

more tasteful than this fresh, energetic, and graceful bust of Liberty, symbolising a vigorous, valiant, and industrious nation, proud of her past, hopeful of the future, and trusting in God for the continuance of her glorious traditions.

The following is a complete list of Herr Frei’s medallic productions :

I. STRUCK MEDALS

1894, Marriage Medal, executed for the Society of Germans at Basle, 50 mill. ; — 1896, 150th Anniversary of the birth of Pestalozzi, and Inauguration of his monument at Yverdon, 57 mill. ; — Marriage Medal, struck for M. Massonnet, publisher in Paris,

32 mill.; — 1897, Inauguration of the Bubenberg Monument at Berne, 57 mill.; — 300th Anniversary of Holbein, 45 mill. (official medal); — 1898, Inauguration of the Swiss National Museum at Zurich, 57 mill. (official medal of the Swiss Confederation); —



Helvetia.

Centenary of the Massacres at Stanz, Nidwald, under the French invasion, 1798, 38 mill. (official medal); — Helvetia, uniface, and varieties, 24 and 18 mill.; — 1899, Zwyssig, composer, 45 mill. (official medal); — Cabral, 400th Anniversary of Brazil, 57 mill.; 1900, Opening of the Elbe Canal; — Cantonal Rifle competition



The Swiss Village at the Paris Universal Exhibition.

at Basle; — The Swiss Village at the Paris Universal Exhibition (*illustrated*); — Lausanne Rifle Competition Medal; — 1901, Federal Rifle Competition at Lucerne; — Prize Medal of the Exhibition at Basle.

II. PLAQUES, CAST AND CHASED

1895, Pestalozzi, after his monument by Lang, 70 by 100 mill.; — Erasmus of Rotterdam, after the portrait by Hans Holbein in the Louvre, 70 by 100 mill.; — 1896, Menelik, Emperor of Abyssinia; — Laretta, a study from nature, 130 by 210 mill.; —



Cabral, 400th Anniversary of the Discovery of Brazil.

Hans Frei, the medallist himself, 35 by 46 mill.; — 1897, Fernandi, a study from nature; — Portrait of Fräulein Helena Vischer (belongs to the family); — Portrait of H. J. Herzog, painter; — Portrait of Frau Louise Bachofen (belongs to the family); — 1898, Portrait of Dr. Jakob Burckhardt, Professor at

the University of Basle, 90 by 140 mill.; — 1899, Portrait of Dr. Auguste Socin, Professor at the University of Basle, 90 by 130 mill.; — Lili, Portrait of a child; — A young girl picking off the petals of a daisy; — Portrait of Dr. H. Angst, Director of the Swiss National Museum; — 1901, Fourth Centenary of Basle.

III. MEDALLIONS, CAST AND CHASED

1894, H. J. Imhoof, President of the Fine Art Society of Basle, 43 mill.; — The Basilisk of Basle and View of the City; — 1895, Helvetia, 100 mill.; — Erasmus of Rotterdam, 60 mill.; — 1897, Fräulein Marie Höflinger; — Hans Holbein, 100 mill.; —



The Holbein medal.

1899, F. Hans Wenk, 300 mill.; — Study of a Head, smiling, 150 mill.; — Betrothal Souvenir, Portraits of the Artist and his fiancée; — Dr. H. Angst, Director of the Swiss National Museum; — 1900, P. A. Zwysig, composer of the Swiss National Anthem; — 1901, Ernest Stückelberg, Painter (on his seventieth Birthday).

IV. DECORATIVE OBJECTS

1894-1896, Armorial bearings, cast and chased (executed for various families of Basle); — 1898, Gold watch of *repoussé* work (Prix d'honneur of the Federal Rifle Competition at Neuchâtel); — Gold presentation watch, of similar work (official gift to M. Godet, of Neuchâtel); — 1896, Bust of H. Frei, senr., in

marble; — 1899, Gold presentation ring with portrait engraved on platinum.

Herr Hans Frei is happily gifted; his productions are a combination of the Renaissance style, inspired from the antique, with the easy grace of the eighteenth century. As a portraitist he is truthful, bold in his definition of the male physiognomy, eminently elegant in the picturing of female beauty; in a word, his subjects are wonderfully lifelike, yet none the less picturesque.

BIBLIOGRAPHY. — *Information kindly supplied by Herr Hans Frei.* — Dr H. J. de Dompierre de Chaufepié, *Les Médailles et Plaquettes modernes*, Haarlem, 1899. — L. Forrer, *A Swiss Medallist: Herr Hans Frei*, Magazine of Art, November, 1901. (Blocks kindly lent by M. H. Spielmann Esq., Editor of the Magazine of Art.)

FREIDINGER, HANS (*Germ.*). Mint-master of Luckau, Niederlausitz (Saxony), 1621-22. He issued Heller and Gröschlein of 1622.

BIBLIOGRAPHY. — E. Bahrfeldt, *Das Münzwesen der Stadt Luckau in der Niederlausitz*, Wiener Numismatische Zeitschrift, 1884. — Julius und Albert Erbstein, *Erörterungen auf dem Gebiete der sächsischen Münz- und Medaillen-Geschichte*, Dresden, 1888.

FREITAG, JOHANN JEREMIAS (*Germ.*). Mint-master at Frankfort-on-Main, 1690-1719. The coins struck by him generally bear his initials I.I.F. or I.F.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

FREISTEIN, JOHANN (*Germ.*). Mint-master at Joachimsthal for the Counts of Schlick, 1649-1650. His distinctive sign on the currency is the forepart of a griffin.

BIBLIOGRAPHY. — Fiala, *op. cit.*

FRELLACHER (*Germ.*). Mint-master at Gratz, 1631.

BIBLIOGRAPHY. — Th. Unger, *Kleine Beiträge zur Münzkunde des Kronlandes Steiermark*, Mittheilungen des Clubs der Münz- und Medaillenfrenunde in Wien, 1890.

FREMANTLE, THE HON. SIR CHARLES WILLIAM K. C. B. (*Brit.*), born at Swanbourne, Bucks, on Aug. 12, 1834; third son of the late 1st Lord Cottesloe.

“In 1868 he was appointed Deputy-Master and Comptroller of the Royal Mint; and in 1870 was constituted principal executive officer of that department, the Mastership of the Mint having by the Coinage Act of that year been vested in the Chancellor of the Exchequer for the time being. He retired from that appointment in 1894. He was appointed, in 1876, a member of the Playfair Commission, to inquire into the constitution and management of Public Departments, and in 1886 a member of the Royal Commission on Gold and Silver, which reported on the question of bimetallism. Since the date of Sir Charles Fremantle’s appointment

to the Mint, annual reports have been issued by that department, giving full information, not only as to the coinage of the United Kingdom, but also as to the coinage and currency of other nations. In 1896 Sir Charles was appointed one of the official directors of the Suez Canal Company." (Victor G. Parr, *Men and Women of the Time*, London, 1899, p. 391).

Sir Charles Fremantle's successor at the Royal Mint in 1894 was Horace Seymour Esq., the present Deputy-Master.

FRÉMIET, EMMANUEL (*French*). Contemporary Sculptor, born at Paris in 1824; pupil of Rude; since 1878, Officer of the Legion of Honour. He has occasionally executed some medals and especially in recent years. At the Luxembourg Museum, there is a medal by him, Portrait of a Hunter, cast in bronze. The artist exhibited at the Salon of 1881 a medal of the Grand Condé, and in 1882, another of Stefan-al-Man, Prince of Moldavia. A St George Medal,



Medal of Jeanne d'Arc.

inscribed DEO FORTITVDO MEA, was illustrated in the *Studio* (Oct. 1898,). In *Médailleurs contemporains*, by M. Roger Marx (Plate 22, 4), there is a representation of a medal of J.-J. Paul-Rattier, seen on horseback, and dated 1894.

His medal representing Joan of Arc (*illustrated*) is one of his best known medallic productions.

M. Frémiet is a worthy representative of the French school of medallists, which is now playing so important a part in the development of modern Art. He belongs to the *élite* of French statuaries, and is, since 1892, a member of the Institut.

BIBLIOGRAPHY. — Roger Marx, *Médailleurs français*, Paris, 1897. — L. Bénédite, *op. cit.* — R. Marx, *Les Médailleurs français contemporains*, Paris, 1898. — *The Studio*, October 1898. — Art 1894. — Chavignerie et Aubray, *op. cit.*

FRENCH DANIEL CHESTER (*Amer.*). Contemporary Sculptor, residing at New-York. He is one of the most popular and at the same time one of the best sculptors now living in the United

States of America. The artist was born in New Hampshire and spent his early life at Concord.

The Magazine of Art (1901, p. 311) has devoted an interesting article to this brilliant representative of American genius, from which an idea may be gathered of his achievements.

As a Medallist, we know him only as the author of the medalion offered by the Americans to Admiral Dewey, in 1898.



Medal presented to Admiral Dewey by the American Government, by D. C. French.
(Block kindly lent by M. H. Spielmann Esq., Editor of "*The Magazine of Art*").

"The versatility of this American Sculptor", says the writer of the article above mentioned, "is his most remarkable characteristic. His little angel reliefs—wonders of poetry and exquisite feeling—are in curious contrast to his portrayals of the strenuous American life he is so fond of depicting."

One of French's most famous works is the "Angel of Death staying the Hand of the Sculptor", which was exhibited at the World's Fair of Chicago, 1893.

FRÉMY, CLAUDE (*Belg.*). Medallist of the first half of the seventeenth century. He was a contemporary of Jacques Zagar, Jacques Jonghelinck, J. B. Houwaert and others, but none of his works have been deemed worthy of mention by Pinchart.

BIBLIOGRAPHY. — A. Pinchart, *Graveurs belges*. — Bolzenthall, *op. cit.*

FRÉMY, ÉDOUARD DESIRÉ (*French*). Contemporary Medallist and Sculptor, born at Paris in 1827. The following Portrait-medallions in bronze were exhibited by him at the annual Salons, between 1865 and 1882 : S. 1865, M. Pasquier ; — S. 1868, M^{me} Gastat ; — S. 1869, Irmond Libre Bardin ; — S. 1870, M. Gruet ; — S. 1872, Dr Dereins ; — S. 1874, M^{lle} Tisy ; — S. 1875, M. Robert ;

— S. 1876, M^{me} Ricard; — Clémence Fischer; — S. 1877, M^{me} Frémy-Ricard; — S. 1878, M. Séné; — M. A. Gaulet; — M^{lle} C. M***; — M. F***; — M^{lle} E. Lacarrière; — Adolphe Thiers; — S. 1879, M. Babinet, Member of the Institut; — S. 1880, M. Gil-Naza, Actor; — S. 1881, Three Portrait-medallions; — S. 1882, M^{lle} Louise Pasquier; — M^{lle} Andrea Louis, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FRENER, JOHANN BAPTIST (*Swiss*). Sculptor and Medallist, 1821-1892; who discharged from 1854 to 1892 the duties of Chief-engraver to the Mint of the Republic of Guatemala.



Frener was born at Lucerne on the 10th of December, 1821, and was the third son of humble parents, who, to bring up their large family of eight children, were obliged to place two or three in an orphanage or charitable institution. John Baptist left home in his tender years, but he nevertheless received a good general education. At an early age he evinced a marked taste for drawing, and his precocious talent did not pass unobserved by his first teachers, who encouraged such brilliant natural inclination. He was hardly fourteen years old when he was placed as an apprentice or pupil with the sculptor, Prof. Frantz Schlatt, under whom he made such rapid progress that with the help and protection of some friends he obtained a Government grant to pursue his artistic studies.

Frener's first work of importance, which brought his name into public notice, dated from 1839. Aged only eighteen, he modelled

the busts of various composers and poets for the façade decoration of the Lucerne Theatre. Soon afterwards he was entrusted with the erection of a sepulchral monument to State-Councillor Singer.

About 1840, the young sculptor first turned his thoughts to medal-engraving, an art which he studied with his usual energy and determination. To it he henceforth devoted his life and the resources of his genius. In 1842, he produced an armorial shield for the ancient Bernese family, von Vischer, and two medals which were exhibited at the Swiss National Fine Art Exhibition that took place in the same year.

In 1843, Frener visited Vienna, and in the following year went to Paris, where he made the acquaintance of the medallist Antoine Bovy, his countryman, who took a great interest in him and procured him work. At the end of 1844, the artist entered the École des Beaux-Arts and studied there for about twelve



Federal Rifle Competition Medal of Lucerne, 1863.

months. From Paris he proceeded to Rome, but it is not known exactly how long he resided in Italy. His stay in the land of art *par excellence* was not lost to the fertile mind of Frener, who never missed an opportunity to increase his knowledge. While at Rome, he received from the Lucerne town-council the order to engrave a medal designed by von Schwegler, and intended to commemorate the "Freischaarenzug," 5th of December, 1844, and 31st of March, 1845.

Frener married in 1846 Adelaide Comucci, of Florence, who died in 1849. During his sojourn at Florence, he met the famous composer, Giuseppe Verdi, of whom he executed a portrait-medallion. After the death of his wife, the artist travelled for some time in Germany and obtained in 1849, at Munich, a first award for engraving a medal of King Maximilian II. of Bavaria. Between 1850 and 1854, he appears to have lived at Lucerne, and from this period

of his activity date the following medals : The Lion of Lucerne Monument (several varieties) ; — Federal Rifle Competition at Lucerne, 1863 (*illustrated*) ; — Fifth Centenary of the Admission of Berne into the Swiss Confederation, 1353-1853 ; Portrait-medallion of Dr Kasimir Pfyffer, etc.

In 1854, Frener accepted an engagement from the Republic of Guatemala as Engraver to the Mint. A great task was in store for him there, and this responsible post he held with success and honour. Not only did he improve the coinage of the Republic, but he renovated the Mint, its machinery and its working, after modern principles, imported from Europe. His untiring efforts were recognized on his becoming, in 1879, Master of the Mint of Guatemala. He died on the 1st of May, 1892, in the full discharge of his duties.

From a letter, communicated to me by M. Arnold Robert, late President of the Conseil des États, at Berne, I learn that Frener possessed a collection of medals which he had the intention of bequeathing to his native town, but as no mention was made of the bequest in the artist's will, negotiations had to be entered into between his family and the town of Lucerne, with what result I have as yet been unable to ascertain.

The coins of Guatemala issued between 1854 and 1893 were mostly engraved by Frener, whose signature appears also on several medals and portrait-medallions of the various Presidents of the Republic who succeeded each other during his term of office.

The Fonrobert collection contained the following coins engraved by Frener and all signed by him : Double Peso, Peso and Real of 1859 ; Peso, $\frac{1}{2}$ Peso, Peseta, and Real of 1860 ; $\frac{1}{4}$ Onza, $\frac{1}{2}$ Peso, Toston, Peseta and Real of 1861, Peseta, Real and $\frac{1}{2}$ Real of 1862 ; Peso and Toston of 1863 ; \mathcal{A} $\frac{1}{2}$ Peso, \mathcal{R} Peso and Peseta of 1864 ; Peso, Toston, Peseta and Real of 1865 ; Peseta and Real of 1866 ; Peso, Toston, Peseta, Real and Cuartino of 1867, Peso, Peseta and Real of 1868 ; \mathcal{A} $\frac{1}{2}$ Onza, $\frac{1}{4}$ Onza, 5 Pesos, Peso and $\frac{1}{2}$ Real of 1869 ; Peso and $\frac{1}{2}$ Peso of 1870 ; Peso of 1872, signed : I. Bt. FRENER F and Peseta ; Peso, Toston, Peseta, $\frac{1}{2}$ Real and Cuartino of 1873 (various types) ; \mathcal{A} 5 Pesos of 1874, Bust of Liberty, signed FRENER, etc. A large number of the coins bear the bust of Rafael Carrera, President of the Republic of Guatemala, 1851-1865, even after his death. — Some of Frener's currency for Guatemala was used as obsidional money in the San Salvador Republic under President Gerardo Barrios, 1858-1865 ; they are counter-marked with an R (*Revisada*).

Frener revisited Europe in 1876, and obtained in 1878 a gold award medal at the Paris Universal Exhibition.

The National Museum of Guatemala is adorned with 24 statues executed by this artist.

Frener's early career was not without trouble, but he was supported through all his woes by a singularly happy and buoyant nature. He triumphed over many disappointments, and once his lucky star in the ascendant, he enjoyed an ample reward for long years of perseverant labour and unflinching energy.

He cannot, of course, be called a great artist; but he was more than a successful artisan. He has cleverly used the graving tool, and his portrait heads are remarkable for their individuality and delicate execution. Had the field of his activity been less restricted, he might have produced more and better work. The coinage of Guatemala did not offer the artist a wide scope to display his talent; his pieces are not free from the over-minuteness and dryness of finish which so often blemish the engraver's work; nevertheless, Frener must rank amongst the first medallists America has as yet possessed.

BIBLIOGRAPHY. — F. Haas, *Johann Baptist Frener*, *Revue suisse de numismatique*, 1892. — Do, *Nachtrag zu den bibliographischen Notizen über J. B. Frener von Luzern*, loc. cit., 1893. — Arnold Robert, *Notices biographiques sur les graveurs des médailles officielles frappées à l'occasion des tirs fédéraux*, loc. cit., 1891. — Ad. Weyl, *Die Jules Fonrobertsche Sammlung überseeischer Münzen und Medaillen*, Berlin. — *Wunderly-von-Muralt Münz-und Medaillen-Sammlung*, vols I-V. — R. S. Poole, *Swiss Coins in the South Kensington Museum*, London, 1878. — L. Forrer, *J. B. Frener*, *American Num. and Archeol. Journal*, 1900.

FRENTZEL, JOHANN (*Germ.*). Saxon Artist of the second half of the seventeenth century. Several medals of the reign of John George II. of Saxony bear his initials **MIF** (*Magister Johannes Frentzel*) as the designer; they were engraved by Johann Buchheim of Breslau.

BIBLIOGRAPHY. — Julius u. Albert Erbstein, *op. cit.*

FRENTZEL, SALOMON (*Germ.*). Warden of the Imperial Mint at Oppeln, Silesia, 1625.

FRÈRE, JEAN JULES (*French*). Sculptor of the second half of the nineteenth century; born at Cambrai (Nord); pupil of Cavelier and Cordier. He has executed a number of Portrait-medallions, as for example: M. G. Locquet, architect; — M. C. du Bacq; — General d'Aigremont, &c.

FRÉRET, JEAN (*French*). Coin-engraver at the Mint of Montpellier, before 1608.

BIBLIOGRAPHY. — A. Barre, *Graveurs particuliers des monnaies de France*, Ann. num., 1867.

FRESCHIRAT, ANTHOINE (*French*). Coin-engraver at the Mint of Villefranche-en-Rouergue, after 1522. That Mint was closed in 1548.

FRESNAYE, M^{lle} MARIE ALPHONSINE (*French*). Contemporary Sculptor, born at Marenla (Pas-de-Calais); pupil of Maindron. At the Salon of 1874, she exhibited a Portrait-medallion of M^{lle} A. F***, and in 1875, one entitled, Brothers and Sisters. These are in clay.

FRESNE, PIERRE DU (*Belg.*) Goldsmith and Engraver of the second half of the seventeenth century; a contemporary of Warin, Hérard and Flémalle. He resided at Liège, where he is said to have executed some medals, none of which have however been traced by M. A. Pinchart.

BIBLIOGRAPHY. — A. Pinchart, *Graveurs belges*, etc.

FREUDE, MATHIAS (*Germ.*). Mint-master at Rostock, 1630, later at Hamburg, 1637-1668. His initials **M. F.** appear on the currency issued by him.

FREUDE, MATHIAS (*Germ.*). Son of the preceding. and his successor as Mint-master at Hamburg, 1668-1673.

FREUND, JOHANN FRIEDRICH (*Germ.*). Mint-master at Altona, 1819-1856. He often signed his coins **F. F.** or **IFF**.

BIBLIOGRAPHY. — Jørgensen, *op. cit.*

FREUNDT, MATHIAS (*Germ.*). Mint-master at Hamburg, 1635-1637.

FREYBERGER, WOLF (*Germ.*). Mint-master at Breslau under the Emperor Rudolf II., 1572-1578. He may have filled the post some years before and after the above mentioned dates. But he more probably settled after 1578 in Poland.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*, Breslau. 1899.

FREYSEYSEN, JOHANN GEORG (*Austr.*). Mint-master at Kremnitz, *circa* 1715.

FREYSTEIN, NIKLAS (*Germ.*). Warden of the Mint at Gratz, 1614.

FREYTAG, JOHANN JEREMIAS (*Germ.*). Mint-master at Frankfurt-on-Main, 1690-1725. He died in 1736. His initials **iiF** appears on the currency of his period.

BIBLIOGRAPHY. — Paul Joseph u. Eduard Fellner, *Die Münzen von Frankfurt am Main*, 1896.

FRIBIL, AUGUSTIN (*Germ.*). Modeller of Breslau, 1592, † 1606.

FRIEDE, JOACHIM (*Germ.*) Mint-master at Schauenstein, *circa* 1621, for the Margraves of Brandenburg-Bayreuth.

FRIEDRICH, JOHANN (*Germ.*) Medallist of the end of the sixteenth century. He signed medals of Winse, Stimmel, Grüneberg, &c.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

FRIEDERICHSEN, HEINRICH DANIEL (*Germ.*). Mint-master at Lübeck, 1793-1801. He signed his currency **H. D. F.** These initials appear on Ducats of 1797 and 1801, with title of Emperor Francis II.

FRIEDRICH VON AICHELBURG (*Austr.*). Interim Mint-master at Joachimsthal, in 1535.

BIBLIOGRAPHY. — Fiala, *op. cit.*

FRIESE, HEINRICH CHRISTOPH RUDOLPH (*Germ.*). Mint-master at Goslar, 1734-1764, and in between at Harzgerode and Zerbst, 1744-1747, and Berlin, 1752. On the coins his initials **H. C. R. F.** generally appear.

FRIESE, JOHANN HEINRICH (*Germ.*). Saxon Mint-master, *circa* 1669. He seems to have been also in the service of the Archbishops of Magdeburg. His currency is signed **H. H. F.**

FRINGS (*Germ.*). Warden of the Augsburg Mint, *circa* 1758-1769.

FRISCH (*Germ.*). Die-sinker and Medallist of Darmstadt, 1807-1817. His name is mentioned by Schlickeysen, but I have not seen any of his works, which are probably of a purely local character and do not offer much interest to lovers of Art.

FRISON, BARTHÉLEMY (*French*). Contemporary Sculptor, born at Tournay (Belgium), and naturalized a Frenchman in 1848; pupil of Ramey and Dumont. At the Salon of 1863 he exhibited a Portrait-medallion in bronze of his father, which is only one amongst many similar that the artist executed during his long career.

FRITSCH, MARTIN (*Austr.*) He is responsible for an issue of coins at Olmütz in 1627, for the Duke of Friedland. Schlickeysen mentions him as Mint-master at Olmütz in 1631, and gives his initials **M. F.** as being found on Kreuzers of the Emperor Ferdinand II.

FRITSCH, DAMIAN (*Germ.*). Mint-master at Coblenz, 1746-1752, Altenkirchen and Mayence, 1755-1795.

FRITSCH, QUIRIN (*Germ.*). Mint-master at Neuwied, 1752-1755, and Altenkirchen in 1795, according to Schlickeysen. He engraved a medal in 1752 on the concord between Frederick Alexander and Francis Charles Louis, Counts of Wied.

FRITZ (*Germ.*). Die-sinker at Brunswick, *circa* 1830-1859. By this engraver are the following medals : Erektion of the Waterloo Column, 1837 ; — Adolph Frederick, Duke of Cambridge, 1831 ; — Military Reward of King Ernest Augustus of Hanover, 1837 ; — George, Crownprince of Hanover, 1843 ; — William, Duke of Brunswick, 1838 ; — Double Thaler of 1856, on the 25th Anniversary of William's reign ; — Thaler of 1859, &c. Apparently this artist was attached to the Brunswick Mint as Coin-and Medal-engraver. There is also a masonic medal by Fritz, obv. St John the Baptist in the Wilderness (*Marvin*, n° CCCLXXI).

FROBÖSE, CONRAD (*Germ.*). Coin-engraver at the Mints of Gitschin and Sagan, 1632, under Albrecht von Wallenstein, Duke of Friedland.

BIBLIOGRAPHY. — A. Meyer, *Albrecht von Wallenstein, Herzog von Friedland und seine Münzen*, Wien, 1886.

FRÖHLICH, HANNS (*Aust.*). Styrian Mint-master from 1620-1628.

FRÖHLICH, ZACHARIAS (*Austr.*). Mint-master at Nagy-Banya, in Transsylvania, after 1713.

FROIDEVAUX (*French*). Mint-master at Bordeaux, from *an* XIII to 1809, under Napoleon I. His distinctive mark was a fish. In *an* XIII, he appears as Mint-master at Geneva, with the same symbol.

FROMANGER, ALEXIS HIPPOLYTE (*French*). Sculptor of the second half of the nineteenth century. By him are several Portrait-medallions exhibited at the Salons between 1851 and 1870.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FROMENT-MEURICE, CHARLES FRANÇOIS MARIE JACQUES (*French*). A contemporary manufacturing Jeweller of Paris ; pupil of Chapu and Patey, who has within the last fifty years produced a large number of gems, camei in Renaissance or modern styles, intagli after the antique, and every variety of artistic jewels. His masterpiece was the magnificent bust of Napoleon III., cut in aquamarine, and which disappeared in the fire of the old Paris Hôtel-de-Ville, 1871. At the Paris Universal Exhibition, 1900, he exhibited a medal.

BIBLIOGRAPHY. — E. Babelon, *Pierres gravées*, Paris, 1894.

FROMHOLD, GOTTFRIED (*Germ.*). Warden of the Mint of Crossen, 1668-1674 ; Mint-master at Quedlinburg, 1675-1679.

FROMMEL, WOLFGANG (*Germ.*). Mint-master at Gehren, 1620, and Neustadt a. d. H., 1622-1623.

FROMONT, PIERRE (*Belg.*). Mint-master at Amiens, under Philip the Good of Burgundy, 24. September, 1417, to 15. February, 1438.

FRÖSCHL, BENEDIKT (*Germ.*). Gem-engraver of Augsburg, *circa* 1557, who worked for the Munich Mint.

FROSINO, NICCOLO DI (*Ital.*). According to Blanchet (*Nouveau Manuel de Numismatique du moyen âge et moderne*, II, p. 371), Medalist of Pisa, *circa* 1560.

FROULLÉ, AUGUSTE ADOLPHE (*French*). Sculptor and Gem-engraver, born at Paris, on the 15th July, 1821; pupil of M. Naigeon. The following exhibits are recorded by Chavignerie et Auvray : S. 1848, Diogenes, shell cameo; — S. 1852, Mars and Venus; — S. 1861, The Death of Hynetho, wife of Deiphontes, King of Epidaurus, engraved cameo; — S. 1862, Apollo and Thetis, engraved cameo; — S. 1864, The Prosperity of the Empire, shell cameo; — S. 1866, Alcides conquering Jealousy, cameo; — S. 1869, The Olympian Jupiter; — Cleopatra; — S. 1870, Bacchante, bronze medal; — S. 1872, The Holy Family, cameo; — S. 1874, The Descent from the Cross, cameo; — S. 1875, Adonis starts for the Hunt, cameo; — S. 1876, Triumph of Bacchus, shell cameo; — S. 1877, The judgment of Paris, shell cameo; — S. 1878, Ronald, prisoner of Armides, shell cameo, &c. This artist exhibited under the name of Varnier.

FRUMERIE, C. M. (*Swed*). Die-sinker and Medallist of Stockholm, *circa* 1801-1843. He worked for the Swedish Court. His signature appears on a medallion of King Charles XIV. John, 1843, and on medals of A. F. Wedenberg, 1820; — Peter Frigel, musician, 1841; — The Swedish Royal Family, 1829; — Charles XIII., Protector and for 45 years Grand Master of the Masonic Fraternity of Sweden, 1818; — Coming of age of Crownprince Oscar of Sweden, 1817. This engraver was employed at the Stockholm Mint and was a contemporary of C. Enhörning. He has executed a large number of medallic works commemorating various events of Swedish history or giving portraits of members of the Royal family and celebrated persons of the first three or four decades of the nineteenth century.

Hildebrand describes the following medals by this artist : Gustavus Adolphus IV. (2 types, undated); — Coronation of Charles XIII., 1809; — Academy of Sciences of Stockholm, 1810; — Luther Festivities, 1818; — Death of Charles XIII.; — Various Prize Medals; — Vaccine, 1813; — Crownprince Charles John, 1809; — Charles XIV. John, 1819; — Birth of Prince Oscar, 1829; —

Charles XIV.'s 25 years Jubilee, 1843 (2 types); — Crownprince Oscar, 1819; — Centenary of the Academy of Fine Arts, 1835; — Association of Swedish Hunters; — Prize Medals with bust of Oscar I. (numerous types); — Crownprincess Josephina; &c.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Schlickeysen-Pallman, *op. cit.* — Marvin, *op. cit.* — Thomsen's *Catalogue*. — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar*, Stockholm, 1875.

F. S. Vide FRIEDRICH STIERBNITZ. Mint-master at Sorau, 1622.

F. S. Vide FRIEDRICH SCHRATTAUER. Mint-master at Coblenz, 1693-5.

F. S. Vide FRANCESCO SEVO. Piedmontese Engraver of the eighteenth century.

F. S. interlinked. Vide LEOPOLD FERDINAND SCHARFF. Mint-master at Prague, 1714-1744.

F. S. Vide FRIEDRICH SIEGMUND SCHÄFER, 1725-1776. Die-sinker at Weilburg, 1749-1754; Mint-master at Eisenach, 1755.

F. S. Vide FRIEDRICH SYLM. Mint-master at Warsaw, 1765-1767.

F. S. Vide FRIEDRICH SCHULZE. Mint-inspector at Rostock, 1783.

F. S. Vide FRIEDRICH STIELER. German Medallist of the end of the nineteenth century.

F. ST. Vide FRANTZ STUCKHART. Medallist, who was working at Prague in 1796, and Vienna, from 1801 to 1816.

F. S. Vide F. STAUDIGEL. Berlin Medallist, *circa* 1860.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

F. S. (Ital.). Signature of a Medallist who was working *circa* 1588, and which occurs on a medal of Sperone Speroni, a Paduan writer. M. G. Milanesi considers this signature to be that of a Paduan sculptor in marble and bronze, Francesco Segala, whose name occurs on documents of 1565. The Uffizi Gallery at Florence possesses a copy of the Speroni medal.

BIBLIOGRAPHY. — Armand, *op. cit.* — J. B. Supino, *op. cit.*

F. T. Vide FRANCESCO TAGLIA PIETRA. Rector at Cattaro, 1525-6.

F. T. Vide FRANCESCO TREVISANO. Mint-inspector at Venice, 1756.

F. T. Vide FRINGS (Warden) and **THIEBAUD** (Mint-master) at Augsburg, 1758.

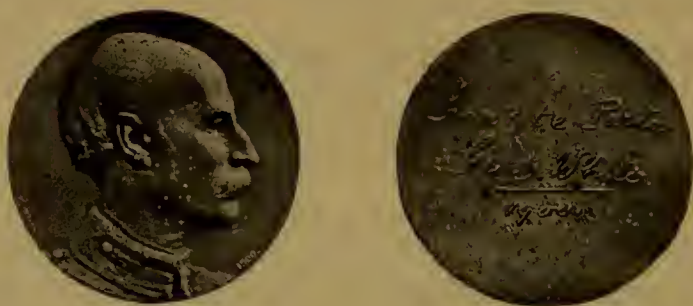
F. U. *Vide* **FRIEDRICH ULRICH**. Warden, then Mint-master, at Cassel, eighteenth century.

F. V. *Vide* **FRANCESCO VENERI**. Mint-inspector at Venice, 1539.

F. C. V. *Vide* **FRANZ CARL UHLE**. Mint-master at Jägerndorf, 1610.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

FUCHS, EMIL (*Brit.*). Contemporary Painter, Sculptor and Medalist of Austrian descent, residing in London. He exhibited several Portrait-medals of H. R. H. the Prince of Wales and various members of the Rothschild family at the "Ausstellung Moderner Medaillen" at Frankfort-on-Main (April 1900). Since, he has executed Portrait Medals of H. M. the Queen; — Field Marshal Earl Roberts;



General Sir George White.

— General Sir George White, the Defender of Ladysmith; — General Baden-Powell, of Mafeking fame; — a Peace Medal, of very creditable work; — Medal of H. M. King Edward VII., as Patron of the Society of Arts; — Coronation-medal of King Edward VII., 1902, &c.

At the Royal Academy Exhibition of 1901, this artist had a case of medals comprizing portraits of Her late Majesty Queen Victoria, H. M. King Edward VII., Lord Roberts, General Sir George White, General Baden-Powell, and the Peace Medal, of which two varieties exist.

He designed the new Postage Stamps of King Edward VII. which have not found much favour with the public as the style is foreign.

Mr. Emil Fuchs was born in 1866, and studied sculpture at the Royal Academy of Berlin (Prix de Rome, 1891). In 1896 he gained the gold medal at Munich for a group in marble entitled "Mother's Love". During the past year, 1901, the King bestowed upon him the Victorian Order (Hon. Fourth Class). Mr. Fuchs, before coming to England, was domiciled in Rome, and, having

received a commission for a bust in marble from an English lady for which she was unable to give in Italy the requisite number of sittings, came at her suggestion to England — in the year of the Diamond Jubilee — to finish it in this country. Since which he has settled in London.

FUCHS, HEINRICH (*Austr.*). Medallist of the first half of the eighteenth century; contemporary with Donner, Kittel, and Schega; he was working in Austria between 1716 and 1720. His signature *H. Fuchs* appears on a medal, dated 1719, of Count von Dohna, struck in honour of the Emperor Charles VI. This engraver was apparently employed at the Mint of Vienna and worked for Bohemia. He is the author of a number of medals of Charles VI., two of which are described in H. Weifert's paper "Meine Sammlung von Medaillen auf die Eroberungen Belgrads in den Jahren 1688, 1717 und 1789 und den Frieden von Passarowitz" in *Mittheilungen des Clubs der Münz- und Medaillenfreunde in Wien*. One is given by Domanig, Peace of Passarowitz, 1718.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallman, *op. cit.*

FUCHS, NIKOLAI BERNHARD (*Dan.*). Mint-master at Königsberg, 1729-35; signed his issues NBF; was relieved of his functions on account of insubordination.

BIBLIOGRAPHY. — Jorgensen, *Beskrivelse over Danske Monter, 1448-1888*.

FUETER, CHRISTIAN (*Swiss*) 1752-1844. Medallist, and Mint-master at Berne, 1792-1837, and Engraver of the Coins.

He was born on the 2nd of June, 1752, in London, the youngest son of Daniel Fueter, a Goldsmith, who had taken refuge in England for political reasons.

His family went to New York, 1754, and afterwards resided at Bethlehem, Pennsylvania, where young Fueter received his first training in drawing. They returned to Switzerland in 1769 and settled on the borders of the Lake of Neuchâtel, whilst Christian went to his city of origin, Berne.

He studied the art of engraving on steel and precious stones under the celebrated artist Mörikofer, and then went to Paris, where he made the acquaintance of, and worked for Graff, Schultze, the renowned painter Greuze, and others.

With his father, young Christian had acquired some skill as a gold-and silversmith, and he was very clever as an Engraver of seals and medals.

These many qualifications made him worthy of recommendation to the post of Master of the Mint at Berne.

The Bernese government, amongst whom Fueter possessed as patrons and friends such men as Jenner von Brunnadern and the

old magistrate von Steiger, now took the artist under its protection, and sent him, at its own expense, to visit the mints of Strassburg, Frankfort, Augsburg, Munich, Nuremberg, Dresden, and London, to get the last finishing touch to his technical perfection.

In 1791, Fueter returned to Berne and was duly installed as Mint-master there. The Mint-building, which had been destroyed by fire in 1787, was reconstructed, but not furnished until 1793.

Some few years before he had married Katharina Ganting, by whom he had eight children, four of whom died young. "Acht Kinder hat mir Gott geschenkt. Ich habe mit Ihm geteilt; viere gab ich zurück; viere liess er mir. Ich klage nicht!"

In his profession, Fueter displayed uncommon skill. Mint-reforms gave him much to do. One of his earliest medals was engraved in 1786; it commemorates the inauguration of an Orphanage: obv. Arms with supporters between Abundance and Charity;



R. Inscription. He executed several medals for private orders. Well-known are his medals commemorating the Battle of Laupen, and that known as the "Insel-Medaille".

To our Medallist belongs the honour of having been the means to introduce the French system of currency, which was adopted at the end of the eighteenth century by Berne and the states known as Concordat-cantone.

On the fall of the Republic of Berne in 1798, Fueter was able to hide part of the treasury of the Mint from the plundering French.

The government of the Helvetic Republic reinstated the Mint-master in his post. At that time the currency for the whole of

Switzerland was struck at Berne, Basle, and Soleure, and from the dies engraved by Fueter.

As a medallist, Fueter set Hedlinger before himself as a pattern. One of his well-known medals, is executed in Hedlinger's style of General Paoli. Landolt ascribes to him the Thaler of the Helvetic Republic, struck at Berne, 1799, and by him are also the following coins of Appenzell: Thaler of 1812 (*illustrated*); — Half-Thaler of 1812; — Half Schweizer Franken of 1809, &c.; also: 10 Batzen, Batzen, and Angster of Lucerne, 1811, and Thaler of 1813, &c. The artist distinguished himself also as a Gem-engraver; one of his best cameos is a portrait of Voltaire.

In 1811, Fueter is called Münzmeister in Bern in a document of Lucerne relating to the cutting of dies for an issue of 10 Batzen pieces, Batzen, and Angster, and in 1813 for 4 Frank Thalers.

Up to a few years before his death, Fueter remained in office at



Thaler of Appenzell, engraved by Christian Fueter.

the Mint, and during his long career produced a large number of dies, mostly for coins. As the currency is not signed, it is difficult to give an exact list of his works, but one can safely attribute to him the larger proportion of the coins issued at Berne during his term of office, not only for the canton of Berne, but for other cantons of the coinage-confederacy.

Christian Fueter was a man of sterling qualities, true, wise, active, full of lofty aspirations, who took life earnestly and was never satisfied until he had gained complete mastery over his difficulties.

He died from old age on the 19th of January, 1844.

There is a Portrait-medal of him by Grüner.

BIBLIOGRAPHY. — Lina von Greyerz, *Christian Fueter*, Sammlung Bernischer Biographien, Bern, 1900. — *Stammbaum d. Fueter*, Nekrolog im *Intelligenzblatt* vom 24. Jan. 1844. — *Bericht von Dubi im Bernertaschenbuch* 1856. — *Bulletin de*

la Société suisse de numismatique, 1892, p. 263. — W. Tobler-Meyer, *Die Münz- und Medaillen Sammlung des Herrn Hans Wunderly-V. Muralt in Zürich*, 1896-8. — R. S. Poole, *Swiss Coins in the South Kensington Museum*.

FUGER, L. (*Austr.*). The name of this Artist appears as that of the designer of a medal, engraved by Detler, on the marriage of Francis I. of Austria with Caroline of Bavaria, 1816. His initials L. F. appear on some other medallic works.

BIBLIOGRAPHY. — Fiala, *op. cit.*

FULCONIS, VICTOR LOUIS PIERRE (*French*). Sculptor, born at Algiers ; pupil of Jouffroy and Bonassieux. By him are some Portrait-medallions, that of Gambetta, executed in 1870, being among the best known.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

FULDA, DIETRICH HEINRICH (*Germ.*). Warden, 1774, then Mint-master at Cassel, 1783-1831. His initials D. F. appear on the coins.

FULLERTON, COLONEL (*Brit.*). 1754-1808. Fellow of the Royal Societies of London and Edinburgh. A number of pattern tokens for Ayrshire (Scotland), and engraved by J. Milton, were issued in silver and copper by Colonel Fullerton (or Fullarton) who was afterwards Governor of the Island of Trinidad. These are described as Halfcrowns, Shillings, Sixpences, Halfpennies and Farthings, and bear on obv. the Bust of George, Prince of Wales, as Seneschal of Scotland, and on R. the Arms of England. Col. Fullerton had obtained the sanction of the Prince of Wales, "intending to circulate them in Scotland, but from the presumed illegality of using the Royal Arms the design was never carried into effect, a few proofs only being struck in copper of the larger sized pieces, similar to a halfpenny, and a few silver proofs of the shilling size ; of the other a few only in soft metal were taken off at the time. Afterwards Mr Matthew Young, in whose hands the dies remained, had some struck in silver of all the varieties. They are of beautiful workmanship, and are still very rare " (Boyne *Silver Tokens*, p. 25). Spink's Catalogue of the Montagu Collection describes 3 varieties of Halfcrowns, 2 of Shillings, 3 of Sixpences, and 5 of Halfpennies.

Col. Fullerton also issued a token with helmeted head of Wallace, of which were issued 4 specimens in silver, 72 proofs in copper, and 500 ordinary impressions ; and another with profile of Adam Smith on obv., a few proofs only having been struck.

BIBLIOGRAPHY. — Boyne, *Silver Tokens*, London, 1866. — Sharp, *Catalogue of Sir George Chetwynd's collection*, London, 1834. — Spink and Son, *Catalogue of Mr. Montagu's Collection*, etc.

FUNK, I. (*Germ.*). Mint-master at Neustrelitz, 1759-1763.

FUNCKE, ANDREAS (*Germ.*). Mint-master at Schneeberg, after 1499 (?), and before at Zwickau, 1494-1500, under the Electors John Frederick, Mauritius, and Augustus. He is also mentioned in 1509 and 1522 as Mint-master "im Buchholz" near St Annaberg.

BIBLIOGRAPHY. — Schlickeysen-Pallman, *op. cit.* — Ammon, *op. cit.* — Dr Erbstein, *Erörterungen, etc.*

FUNCKE, CONRAD (*Germ.*). Mint-master at Schunberg, 1492-1594, and before at Zwickau, 1493-1478, and Leipsig.

BIBLIOGRAPHY. — Dr Erbstein, *op. cit.*

FUNCKE, SEBASTIAN (*Germ.*). Son of Andreas Funcke, and Mint-master at Schneeberg, Buchholz and Zwickau, 1530, 1556, and later. He probably died in 1569 or 1570, and was succeeded by his son Hans Funcke, who filled the post of Mint-master for six months, the Mint of Schneeberg having been closed in 1570. In a letter of the Elector Augustus addressed on the 21st of February, 1567, to the Emperor Maximilian II. from the camp before Gotha, he is named "Müntzmeister und lieben getrewen Sebastian Funken". Ammon mentions that Funcke's old hause at Schneeberg was still called the Mint when he wrote.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Dr Erbstein, *op. cit.*

FURET, LOUIS (*Swiss*). Contemporary Die-sinking establishment of Geneva. M. L. Furet was the successor of Marc-Louis Bovy, at the old City Mint, Rue Chantepoulet 91, and is now in Rue de l'Arquebuse. He has issued a large number of medals, which will be found enumerated under the names of the engravers : Hugues Bovy, George Hantz, C. Richard, and other artists who are working for him.

Between 1825 and 1848, the Geneva Mint always belonged to a member of the Bovy family, whom the government entrusted with the issue of its currency. Jean Samuel Bovy was the first, from 1825 to 1838, then came Bovy frères et Cie until 1840, and between 1840 and 1848 Marc Louis Bovy, the father of the celebrated engraver Antoine Bovy. The decimal coinage of Geneva of 1838, 1839, 1843, 1846, 1847 and 1848 was issued at the Rue Chantepoulet's works.

The illustration given on p. 173 of the establishment of M. Furet has been obligingly lent me by the Editor of "La Patrie Suisse", who first published it in June 1897.

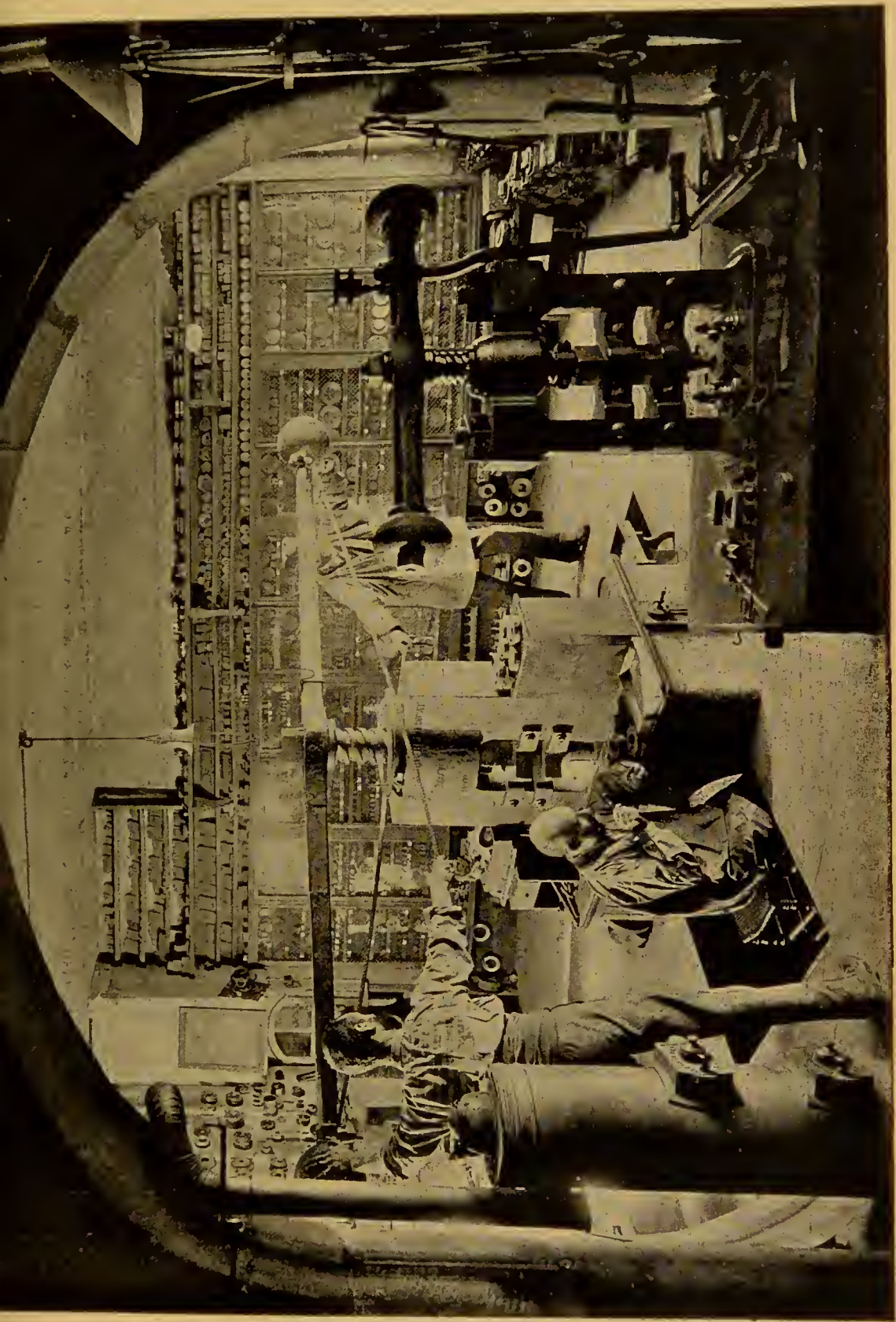
The machine in the foreground of the picture serves to cut the flans or discs of metal destined to receive the impression; the press which occupies the centre of the workshop is used for the

striking. The glass cases in the background contain the puncheons, dies, collars, &c.

FÜRST, MORITZ (*Hung.*). Medallist of the first half of the nineteenth century, born in 1782 near Pressburg in Hungary. He studied at Vienna and Milan, and was a pupil of J. N. Würth. In 1807, he went to the United States of America and in the following year obtained the appointment of Engraver at the Mint of Philadelphia, a post which he still filled in 1838. His signature : **FURST F.** appears on a large number of medals, some of which exhibit fair workmanship, according to Dr P. F. Weber's opinion : Colonel George Croghan, 1835 ; — General Harrison, 1818. — Governor Isaac Shelby, 1818 ; — Major-General Scott, 1814 ; — Major-General Gaines, 1814 ; — Major-General Porter, 1814 ; — Major-General Brown, 1814 ; — Brigadier-General Miller, 1814 ; — Brigadier-General Ripley, 1814 ; — Major-General Macomb (Battle of Plattsburg), 1814 ; — Major-General Jackson, 1815 ; — Captain Jacob Jones (Action between the " Wasp " and " Frolic "), 1812 ; — Captain Stephen Decatur, Capture of the Macedonian, 1812 ; — Captain Bainbridge, 1812 ; — Captain Lawrence, 1813 ; Lieutenant Burrows, 1813 ; — Lieutenant Mac Call ; — Captain Perry, 1813 ; — Captain Elliott ; — Captain Warrington, 1814 ; — Captain Blakeley, 1814, — Captain Macdonough, 1814 ; — Captain Henley, 1814 ; — Lieutenant Cassin, 1814 ; — Captain Biddle (Capture of the British Ship " Penguin ", 1815 ; — Captain Stewart, 1815. " This series of 27 medals ", says Dr F. P. Weber, " commemorating American successes during the war between England and the United States, 1812-1815, was struck by special resolution of Congress ". By him are also a small medal on Captain Perry's naval success on Lake Erie, 10th Sept., 1813, and a coronation medal of Queen Victoria, 1838, signed **F. F.**, and the following Portrait-medals : President James Monroe, 1817 ; — President John Quincy Adams, 1825 ; — President Andrew Jackson, 1829 ; — President Martin van Buren, 1837 ; etc.

BIBLIOGRAPHY. — Dr F. P. Weber, *Medals and Medallions, etc.* — J. R. Snowden, *A Description of the Medals of Washington ; of National and Miscellaneous Medals*, Philadelphia, 1861. — H. A. Grueber, *English Medals*, London, 1891. — Loubat, *The Medallist History of the United States of America, 1776-1896*.

FÜSSL, PETER (*Swiss*). Bell-founder of Zurich, beginning of the seventeenth century, who is supposed to have had some connection with the Mint and have been employed there as engraver. There is a bell at Zug, dated 1619, cast by him, which bears fifteen figures of saints, the shield of arms of Zug, and the



The Workshop at the Old City Mint of Geneva.

inscription **MONETA NOVA TUGIENSIS**. This is perhaps the only bell with a monetary legend.

BIBLIOGRAPHY. — *Bulletin de la Société suisse de numismatique*, 1887, p. 139.

FUTTER, KASPAR (*Swiss*). Mint-master at Lucerne, 1597-1606. Before 1592 he was employed at the Mint of Chur; then he became Mint-master at Zug and in the Valais; fled to Italy; became Mint-master to Count Agostino Spinola. Between 1601 and 1606, Futter issued currency for 188.000 Gulden. He was received a burgher of Lucerne, in 1597.

BIBLIOGRAPHY. — Dr Th. von Liebenau, *Die Münzmeister von Luzern*, Bulletin de la Société suisse de numismatique, 1890. — F. Haas, *Beiträge zu einer Luzernerischen Münzgeschichte*, *Revue suisse de numismatique*, 1899.

F. V. (Ital.). Signature of a Medallist, who was working *circa* 1560. These initials are found on a medal of Edward II. of Portugal with bust on obv. and **℞. HAVD.SIMPLEX.VIRTVTIS. OPVS.**—**BOM.** Pallas to l. The **℞.** was cut by Bombarda.

BIBLIOGRAPHY. — Armand, *op. cit.*, Vol. III, p. 99.

F. V. Vide FRANCESCO VENERI, Mint-inspector at Venice, *circa* 1539.

F. V. C. Vide FRANZ CARL UHLE, Mint-master at Jägrendorf, 1610.

F. W. Vide FRIEDRICH WENDEL, Mint-Master at Bonn, 1690-1726; in 1695 at Cologne for Waldeck.

F. W. Vide FRANZ (XAVER) WÜRTH, Die-sinker at Vienna, 1745-1790.

F. W. Vide FRIEDRICH WELLE, Mint-master at Arolsen, 1807-1829.

F. W. ò F. Vide FRIEDRICH WILHELM ò FERAL, Mint-master at Dresden, 1735-1763; † 1764.

F. X. M. Vide FRANZ XAVER MATZENKOPF, 1762-1844, Medallist of Salzburg and Vienna.

BIBLIOGRAPHY. — Schliekeysen-Pallmann, *op. cit.*

G

G Vide **GRÄSSLER** or **GRÖSSLER** or **GRÄSSLIN**. Mint-master at Augsburg, 1444-1472.

G Vide **GEORGE NEVILLE**. Archbishop of York, 1465-1476. Pennies of Henry VI. and Edward IV. struck at the ecclesiastical Mint of York occur with a G for George Neville, the Archbishop.

G Vide **GOULAZ**. Mint-master at Geneva, 1542-1552.

G Vide **GASTALDO**. Mint-master at Dezana, 1580-1586.

G Vide **GASPARI CORNAGLIA**. Mint-master at Chambéry, 1594-1595.

G Vide **GROBERT**. Mint-master at Chambéry, 1595-1600.

G Vide **GIORGI RAN**. Roman Die-sinker, 1590-1610.

G Vide **GRUBER**. Mint-master at Erfurt, 1599-1607; also **F. G.**

G Vide **GRONBERGER**. Mint-master at Erfurt 1607-1609; also **H. G.**

G Vide **ARNOLD GALL** (?). Mint-master at Cassel, 1637.

G Vide **GEORGENS**. Mint-master at Lüneburg, 1612-1645; also **I. G.**

G Vide **HEINRICH PETER GROSSKURT**. Medallist at Berlin and Dresden, 1694-1734.

G Vide **GESSNER**. Father and Son, Die-sinkers and Mint-masters at Zurich, 1706-1770.

G Vide **GOUIN**. Russian Medallist, 1707-1714.

G Vide **GEORGI**. Swedish Medallist, worked at Berlin, 1750-1782; † 1790.

G Vide **GÖDECKE**. Hamburg Medallist, 1736-1761; also **P. H. G.**

G Vide **GÖDECKE**. Mint-director at Leipzig, 1750-1753; also **I. G. G.**

G *Vide* **GRÄVENSTEIN**. Die-sinker of Mittau, *circa* 1764.

G *Vide* **GERVAIS**. Die-sinker and Medallist, at Coblenz and Neuwied, 1750-1775; also **E. G.**

G *Vide* **JOHANN SAMUEL GÖTZINGER**. Die-sinker at Ansbach, 1752 † 1791.

G *Vide* **FRIEDRICH GÖTZINGER**. Die-sinker at Würzburg, *circa* 1795.

G *Vide* **GARTENBERG**. Mint-director at Krakau, 1765-1772; also **V. G.**

G *Vide* **JOHANN BALTHASAR GASS**. Die-sinker at St Petersburg, 1768-1797; also **I. B. G.**

G *Vide* **F. W. GASS**. Medallist of St Petersburg, *circa* 1798.

G *Vide* **JOHANN GEORG GROHMANN**. Mint-master at Dresden, 1833-1844. On the rare Saxon thalers of 1844, the G is followed by a dot, which signifies that they were struck after Grohmann's death.

G *Vide* **HEINRICH GUBE**. Medallist at Berlin, 1820, and St Petersburg, 1830.

G *Vide* **GOTTLIEB GOETZE**. Berlin Die-sinker, *circa* 1828-1840.

G *Vide* **GALEAZZI**. Turin Die-sinker, 1846.

G *Vide* **GORI**. Florentine Die-sinker, born in 1838.

G *Vide* **JONAS GÖRGENS**. Mint-master at Lüneburg, 1612-1645.

GG *Vide* **GEORGE GALE**. Mint-master at York, 1547-1553.

A. G. *Vide* **ANDREA GABRIEL**. Rector and Provisor of Cattaro, 1586-1588.

A. G. *Vide* **ANTON GROTH**. Mint-master at Stockholm, 1641-1645.

A. G. *Vide* **ARNOLD GALL**. Mint-master at Cassel, 1637-1657; † 1657.

A. G. *Vide* **ALOYSIO GRITTI**. Mint-inspector at Venice, 1688.

A. G. *Vide* **ANTOINE GUILLEMARD**. Medallist at Prague, 1760-1812; also **A. G. F.**

A. G. *Vide* **ALEXANDER GRANDINSON**. Mint-master at Stockholm, circa 1837.

A. G. *Vide* **A. GIROMETTI**. Medallist at Rome, circa 1848.

A. G. P. *Vide* **ANTON GOTTFRIED POTT**. Mint-master at Münster and Paderborn between 1714 and 1723; Höxter, 1715, 1721 and 1725; and Cleves, 1742.

B. G. *Vide* **B. GABRIEL**. Rector of the Mint at Cattaro, 1469-1472.

B. G. *Vide* **GIOVANNI BACCEROTTI**. Papal Mint-master at Fuligno, 1513-1516.

B. G. *Vide* **BACCUET** and **GAINIER**. Joint Mint-masters at Geneva, 1638.

C. G. *Vide* **CHRISTIAN GOTTER**. Mint-master at Eisleben, Stolberg and Ellrich, 1577-82.

G. G. *Vide* **CHRISTOPH GROSSE**. Ducal Mining-director at Saalfeld, 1597-1610.

C. G. *Vide* **CASPAR GIESELER**. Mint-master at Moritzburg, near Hildesheim, 1628-34.

C. G. *Vide* **CHRISTIAN GUTTMANN**. Mint-master at Bromberg, 1642-1651.

C. G. *Vide* **CASPAR GEELHAAR**. Mint-inspector at Königsberg in Prussia, 1667-1670, Warden there, 1692, then Mint-master, † 1728.

C. G. *Vide* **CLOSTER GARS**. Private Issuer of tokens &c. 1744.

C. G. *Vide* **CLAUDIO GHERARDINI**. Mint-inspector at Venice, 1615.

C. G. F. *Vide* **CARL GUSTAV FEHRMANN**, 1746-1809, Swedish Medallist.

C. G. H. *Vide* **CARL GUSTAV HARTMANN**. Swedish Medallist, 1699, † 1739.

C. G. K. *Vide* **C. G. KORN**. Medallist, and Mint-master at Mayence, second half of the nineteenth century.

C. G. L. *Vide* **CARL GOTTLIEB LAUFER**. Mint-master at Nuremberg, 1746-1755.

D. G. *Vide* **DOMENICO GRITTI**. Rector and Provisor of Cattaro, 1526-7.

D. G. *Vide* **DE GENNARO**. Medallist of Naples and Vienna, 1702-1730; also *De G.*, or *DE GEN.* or *A. D. I.*

D. G. *Vide* **DE GIANELLI**. Neapolitan Medallist, 1731-1768.

E. G. *Vide* **JACQUES ÉDOUARD GATTEAUX**. Medallist of Paris, early part of the nineteenth century.

E. G. or E. G. F. *Vide* **ELIAS GERVAIS**. Die-sinker of Neuwied and Coblenz, 1750-1775.

E. G. F. *Vide* **EBERHARD GREGORIUS FLEISCHHELD**. Mint-master at Zweibrücken, 1754-1757, afterwards in the service of Hanau-Lichtenberg, 1758-1759.

E. G. N. *Vide* **ERNST GEORG NEUBAUER**. Mint-master at Berlin, 1725-1749.

F. G. *Vide* **FLORIAN GRUBER**. Mint-master at Saalfeld, 1595-1597, Erfurt, 1599-1607, and Nordhausen, 1615.

F. G. *Vide* **FRANZ GUICHARD**. Die-sinker at Mömpelgart, 1610-1620, and at Stuttgart, until 1628.

F. G. *Vide* **FILIPPO GALEOTTI**. Mint-master at Gubbio, 1626.

F. G. = FECIT GALEOTTUS. *Vide* **PAOLO EMILIO GALEOTTI**. Die-sinker, and Mint-master at Gubbio, 1646-1673.

F. G. *Vide* **FRIEDRICH GRÜNER**. Mint-master at Christiania, 1652-1675.

F. G. *Vide* **FRANZ GILLY**. Mint-master at Langenargen, 1690-1694; also **F. I. G.**

F. G. *Vide* **GORDILLO**. Mexican Die-sinker, early part of the nineteenth century.

F. G. D. *Vide* **FRÉDÉRIC GUILLAUME DUBUT**, 1711-1799. Die-sinker at Dresden, Dantzic and St Petersburg.

H. G. *Vide* **HANS GEBHARD**. Mint-master at Nuremberg and mentioned as Die-sinker between 1579-1588.

H. G. *Vide* **HIERONYMUS GRONBERGER**. Mint-master at Erfurt, 1607-1609.

H. G. *Vide* **HANS GRUBER**. Die-sinker, and Mint-master at Saalfeld, 1582-1584, and Nordhausen, 1618-1624.

H. G. *Vide* **HANS GLÄSER**. Mint-master at Schleswig, 1641-1644.

H. G. *Vide* **HANS GEBHARD**. Austrian Die-sinker, 1603-1633, Mint-master at Glatz, 1629.

H. G. *Vide* **HANS GESSNER**. Father and Son, Die-sinkers at Zurich, 1706-1770.

H. G. *Vide* **HEINRICH GUBE**. Die-sinker at Berlin, and at St Petersburg, after 1830.

H. G. M. *Vide* **HANS GEORG MEINHART**. Mint-master at Winsen on the Luhe, 1620-21, and Moisburg, 1622-1623.

H. G. (*Germ.*). These initials appear on a silver medal of Luther, 1521.

H. G. (*Germ.*). Initials of a Frankfurt Medallist. They appear on the following medals : 1573, Anna Deublingerin ; — (1577), Johann



Georg Weyss von Limburg.

Faust von Aschaffenburg ; — 1578, Matthias Ritter ; — 1579, Georg Weyss of Limburg (*illustrated*) ; — (1580), Hieronymus zum Jungen. These initials occur sometimes in monogram **HG**.

BIBLIOGRAPHY. — Erman, *Deutsche, Medailleure*, Berlin, 1884.

I. G. (*French*). Copper-plate-engraver, who worked at Lyons, *circa* 1522-1526. Some have seen in these initials the signature of Jacques Gauvain, the Medallist, but M. Rondot is of opinion that they stand for Jean de Gourmont.

I. G. *Vide* **JACOB GLADEHALS**. Goldsmith and Die-sinker of Berlin, *circa*, 1597-1617.

I. G. *Vide* **JÖRG GEITZKOFER**. Mint-master at Joachimsthal, 1563-1577.

I. G. *Vide* **JEAN GOUJON**. French Die-sinker, † 1572.

I. G. *Vide* **JACOB GRYNAEUS** of Basle. His initials appear on a School-token of 1596.

I. G. *Vide* **JONAS GEORGENS**. Mint-master at Steinebeck, near Hamburg, 1603-1609, Lauenburg, 1609-1618, Lüneburg, 1612-1645 and 1649.

I. G. *Vide* **JOACHIM GADE**. Mint-master at Wismar, 1715-1738.

I. G. *Vide* **JOACHIM GARLIEB**. Mint-master at Rostock, 1796.

I. G. B. *Vide* **JOHANN GEORG BANDEL**. Die-sinker at Darmstadt, circa 1666.

I. G. B. or G. B. *Vide* **JOHANN GEORG BÜTTNER**. Mint-master at Cassel, 1657-1680.

I. G. B. *Vide* **JOHANN GEORG BREUER**. Die-sinker, and Mint-master at Brunswick, 1675-1685.

I. G. B. *Vide* **JOHANN GEORG BUNSEN**. Mint-master at Frankfort-on-Main, 1790-1833.

I. G. B. *Vide* **JOHANN GOTTFRIED BETULIUS**. Medallist of Stuttgart, 1786-1797.

I. G. G. *Vide* **JOHANN GEORG GOEDECKE**. Mint-director at Leipzig, 1752-1753, and Altenkirchen, 1747-1755.

I. G. H. *Vide* **JOHANN GEORG HOLTZHEY**, 1695-1760. Medallist of Amsterdam.

I. G. H. *Vide* **JOHANN GEORG HOLTZHEY**, 1728-1808. Medallist of Amsterdam.

I. G. H. *Vide* **JOHANN GOTTFRIED HELD**, 1734-1799. Die-sinker at Breslau.

I. G. H. *Vide* **JOHANN GERHARD HÜLLS**, 1735-1815. Warden, and Mint-master at Cologne.

I. G. H. *Vide* **I. G. HANCOCK**. Birmingham Medallist, 1780-1802.

I. G. I. *Vide* **JOHANN GEORG JUNKER**. Die-sinker at Leipzig, 1708-1716.

I. G. I. *Vide* **I. G. JÄGER**. Medallist of St Petersburg, second half of the eighteenth century.

I. G. K. *Vide* **JOHANN GOTTLOB KITTEL**, 1702-1738. Die-sinker of Breslau.

I. G. M. *Vide* **JOHANN GEORG MADELUNG**. Mint-master at Königsberg, 1797-1807.

I. G. P. *Vide* **JOHANN GEORG PRAHM**. Mint-master at Kongsberg, 1807-1824.

I. G. S. *Vide* **JOHANN GEORG SORBERGER**. Die-sinker at Gotha, 1680-1690.

I. G. S. *Vide* **JOHANN GEORG SEIDLITZ**. Gem and Medal-engraver at Vienna, 1699-1716.

I. G. S. *Vide* **JOHANN GEORG SCHOMBURG**. Mint-master at Gotha, 1689; Vienna, until 1716; Dresden, 1716-1734; † 1735.

I. G. S. *Vide* **JOHANN GOTTFRIED SIEGEL**. Mint-master at Harzgerode, 1752-1767.

I. G. S. *Vide* **JOHANN GOTTFRIED STUDER**. Mint-master at Dresden, 1813-1832.

I. G. W. *Vide* **JOHANN GOTTFRIED WICHMANNSHAUSEN**. Mint-master at Gotha. 1683-1690.

I. G. W. *Vide* **JOHANN GEORG WUNSCH**. Mint-master at Heidelberg, 1712-1736.

I. G. W. *Vide* **JOHANN GEORG WÄCHTER**. Medallist, born at Heidelberg in 1724, resided at St Petersburg, 1741-1791.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1896.

I. G. (*Germ.*). These initials appear on a medal of William of Baden, dated 1617, which Erman is inclined to attribute to Guichard, although the signature does not seem to be **FG**.

K. G. *Vide* **KARL GRONAU**. Mint-master at Warsaw, 1830-1833.

L. G. *Vide* **LARS GRANDEL**. Die-sinker at Stockholm, 1800-1836.

L. G. *Vide* **L. GENNARI**. Die-sinker at Rome, *circa* 1824.

L. G. L. *Vide* **LAZARUS GOTTLIEB LAUFER**. Mint-master at Nuremberg, 1670-1690.

M. G. *Vide* **MICHELE GROBERT**. Mint-master at Chambéry, 1583.

M. G. *Vide* **MICHELE GUARDINI**. Mint-master at Parma, 1594-1596.

M. G. A. *Vide* MAGNUS GUSTAV ARBIEN. Medallist of Copenhagen, 1732-1760.

M. G. A. *Vide* MARINO E. SEPULVEDA. Die-sinker at Madrid, *circa* 1800.

M. G. or M G (*Germ.*). A number of medals, all dated 1543, bear this signature of an unknown Nuremberg Medallist. Erman mentions a MATHES GEBEL, whose name is recorded as a sculptor (*Bildschnitzer*) in 1523, and who possibly is the author of these medals, the work on which is quite characteristic. These medals are : 1543, Johann van der Aa; — Florian Griespeck, Secretary to King Ferdinand; — Augustin Hirschvogel, a Nuremberg artist; — Ulrich Stark; — Leopold Heyperger (*illustrated*); — Ph. Hermann; — Jacob Seisneckher,



Leopold Heyperger.

Court-Painter to Ferdinand I (*illustrated*); — Hans Löffelholz,



Jacob Seisneckher.

of Colberg. From a similarity in the treatment and work, the following medals may be attributed to the same artist : 1542, Hans Löffelholz *R.* Armour, helmet and shield; — 1542, Hans Christoph Löffelholz; — (1542), Felicitas Löffelholz; — 1537, Hans Eisen; — Arnold and Nicholas Vennck; — Hans Poczke; — Wolf Pesler; — Bartholomaeus Haller; — 1540. Sebald Camerer; — 1541, A

member of the Lira family; — Wilhelm Löffelholz; — 1542, Hans Nuykum; — Ulrich von Kudorff; — 1543, Melchior von Osse; Undated, Hans Holzer; — Servatius Etinger; — Hans Guttetter; — Stephan and Margarethe Praun; — 1544. Jorg Kres; — 1546, Friedrich Mulner.

As a rule the style of this artist is sketchy; his portraits are rude and fugitive; the decorations rough; the legends small. Of course, it may be, these medals do not belong to one hand, but are the outcome of a school; at any rate, there is a vast difference between these inferior productions and the glorious works of the early part of the sixteenth century.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884.

N. G. A. *Vide* **NICOLAS GATTEAUX**, 1751-1832. Medallist at Paris,

P. G. *Vide* **PETER GRÜNER**. Mint-master at Copenhagen, 1629-1643, and Christiania, 1643-1652.

P. G. *Vide* **PETER GRÜNER**. Mint-master at Christiania, 1675-1685.

P. G. *Vide* **PETER GIANELLI**, 1761-1806. Medallist at Copenhagen, 1786-1806.

P. G. N. *Vide* **PAUL GOTTLIEB NÜRNBERGER**. Mint-master at Nuremberg, 1721-1743.

R. G. *Vide* **ROLANDO GASTALDO**. Mint-master at Dezana, 1580-1586.

T. G. *Vide* **TRIFONE GRADENIGO**. Rector at Cattaro, 1532-1533.

T. G. *Vide* **GEORGE GALE**. Mint-master at York, 1547-1553.

V. G. *Vide* **WOLFGANG GUGLINGER**. Mint-director at Kremnitz, 1542-1545.

V. G. *Vide* **URSUS GRAF**. Die-sinker at Basle, 1516-1532.

V. G. *Vide* **VON GARTENBERG**. Mint-director at Krakau, 1765-1772.

V. G. T. *Vide* **GIROLAMO TORRATO**. Mint-master at Vercelli, 1544-1548.

Z. G. *Vide* **ZUANO GARZONI**. Rector of Cattaro, 1596-1598.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

G (*Germ.*). The medals of the artist whose initials **JG** or **GGG** appear on them are all uniface and in silver. They are : 1548,

Ludwig von Hutten; — (1551). Thomas Löffelholz von Colberg; — 1552, Georg Tetzl (illustrated); — 1553, Otto Flosser, phy-



Georg Tetzl, 1552.

sician; — Mathias Löffelholz von Colbert; — 1555, Michael Burgenmaister.

Erman names **JORG GAR**, a Nuremberg Goldsmith, born in 1518, as the possible author of these medals. Nagler and other writers have suggested Jörg Geitzköfler, but it is now proved that they are not his work.

BIBLIOGRAPHY. — Erman, *op. cit.* — Nagler, *Monogrammisten*, &c.

G (Saxon). Unknown Medallist, or Goldsmith, who was working in Saxony *circa* 1530. This initial letter **G** occurs on a medal of Prince-Elector John of Saxony and his son.

BIBLIOGRAPHY. — Nagler, *Die Monogrammisten*, 1881. — Tenzel, Tab. V, no 7.

G. A. *Vide* **GEORG ANDRAEA**. Mint-master at Weimar, 1620-1624.

G. A. G. *Vide* **GIACOMO ANTONIO CONTARINI**. Mint-inspector at Venice, 1752.

C. A. D. *Vide* **GOTTLOB AUGUST DIETELBACH**. Medallist of the first half of the nineteenth century, who resided at Munich, then at Stuttgart.

G. A. E. *Vide* **GUSTAV ADOLPH ENEGREN**. Swedish Medallist of the first half of the nineteenth century.

G. A. F. *Vide* **GIOVANNI ANTONIO FASULO**. Die-sinker at Naples, *circa* 1596.

G. A. H. *Vide* **GEORG ALBRECHT HILLE**. Mint-master at Riga, 1694-1700.

G. A. S. *Vide* **GIROLAMO ANTONIO SORANZO**. Mint-inspector at Venice, 1760.

G. A. S. *Vide* **GEORG ANTON SCHRÖDER**. Mint-master at Rethwisch, in the Duchy of Plön. 1761-1762.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

GAAB, G. D. (*Germ.*). Medal-chaser and Embosser, of the middle of the eighteenth century. He was probably a native of Augsburg, and was employed by a Mr Hollis. Mr H. A. Grueber states that Gaab's medal of Sir Christopher Wren is the only one which bears his signature, and that the workmanship is good.

The following medals, embossed and chased, are supposed to be the work of this artist : Margaret Beaufort, Countess of Richmond, † 1509; — Philip and Mary, 1555; — John Ray, naturalist, † 1705, &c.

Gaab, as well as Stuart, were much employed upon imitations of fifteenth and sixteenth century medals.

BIBLIOGRAPHY. — Franks & Grueber, *Medallic Illustrations of British History*, London, 1885.

GAAP, JOHANN ADOLPH (*Germ.*). Modeller and Embosser of the second half of the seventeenth century; died at Augsburg in 1703. He resided many years in Italy, where he executed a medallion in iron with portrait of the celebrated painter Carlo Maratti. Bolzenthall adds, this work is perhaps the only one of the kind that we owe to this artist.

BIBLIOGRAPHY. — Bolzenthall, *Kunstgeschichte der modernen Medaillen-Arbeit*. Berlin, 1840.

GABALUS (*Germ.*). Ammon (*Sammlung berühmter Medailleurs*, Nürnberg, 1778) mentions this artist's signature on a medal, dated 1736, on the canonization of Johannis Nepomuceni.

GABET, JEAN CLAUDE (*French*). Mint-master at Lyons, from an XI to 1816; distinctive mark, a bee.

GABET, JOSEPH RAINERY (*French*). Son of the last, and Mint-master at Lyons, from 1817 to 1823; similar symbol.

GABRIEL, ANDREA (*Ital.*). Rector and Provisor of the Mint of Cattaro, 1586-1588, under the Venetian domination. His initials appear on the currency.

GABRIEL, B. (*Ital.*). Rector of Cattaro, 1469-1472. Some of the coins bear the letters B.G.

GABRY, JEAN (*Belg.*). Seal-engraver, *circa* 1552. He was paid the sum of 15 livres by the magistrate of Tournay in 1552 for engraving

ing the large and small seals of the mayor and aldermen of the city. The document reads : “ à Jehan Gabry, le josne, orphèvre, pour avoir refaict les grand et petit sceaulx d'argent des mayeur et eschevins de ladicte ville. ”

BIBLIOGRAPHY. — A. Pinchart, *Bibliographie des graveurs belges*, Revue de la numismatique belge, 1860.

GACHET, J. (*Swiss*). Contemporary artist, who designed a prize-medal of the “ Société d'horticulture de la Côte ”. His name appears on the medal, with that of the engraver, C. Richard, of Geneva. The obverse side represents the Castle of Nyon. The piece was struck by L. Furet at Geneva.

BIBLIOGRAPHY. — *Revue de la société suisse de numismatique*, 1893.

GADE, JOACHIM (*Germ.*). Mint-master at Wismar, 1715-1738.

GAGGINI, ANNIBALE (*Ital.*). Medallist of Palermo, who worked there between 1583 and 1607. The renowned sculptor Antonio Gagini was his uncle. Three medals, all dated 1583, are known by this engraver : Marcantonio Colonna, Duke of Paliano, 1535-1584; — Cesare Marcello, Archbishop of Palermo, 1578-1588. *R.* Dove holding olive-branch in its beak flying towards Noah's ark; — Another, *R.* Inscription in the field, and date A.D. MDLXXXIII. All three medals are described by Armand from specimens in the Palermo Museum.

BIBLIOGRAPHY. — Armand, *Les médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883-1887. — Blanchet, *Nouveau manuel de Numismatique du moyen âge et moderne*, Paris, 1890.

GAGIA, ALEXANDER DE (*Hung.*). Mint-warden at Karlsburg (Transsylvania), under Maria-Theresia, 1705.

BIBLIOGRAPHY. — Resch, *Siebenbürgische Münzen und Medaillen*, 1901.

GAGNEPAIN, JEAN-LOUIS (*Belg.*). His initials or name appear on some of the obsidional coins of Antwerp, 1814.

GAIOS (*Vide CAIUS*, vol. I, p. 192). The gem mentioned as this artist's work is described as follows, in the Marlborough Sale Catalogue, 1900, Lot 270, and realized £ 110.

“ Head of the Dog Sirius, radiated and open-mouthed, in front face. A very renowned intaglio, most profoundly cut, and marvellously finished in a material worthy of it, the kind of carbuncle known as the “ Syriam ” or “ Siriam ” garnet, as being obtained of the finest quality from the neighbourhood of the ancient capital of Pegu.

“ On the collar of the dog is the signature ΓΑΙΟC ΕΝΟΙΕΙ. Natter first described it in his “ *Traité de la méthode antique de graver* ”, &c, N° XVI., and also in the Bessborough Catalogue,

N^o 40 C, and he acknowledges to have copied it. His copy, in topaz, is at St Petersburg. Other gems with this subject, some of them certainly antique, but similarly treated, exist in different collections; one is in the Payne Knight Collection in the British Museum, and another in that at Berlin.”

The Marlborough gem was bought by a dealer who had large orders from the Boston Museum, but I cannot say whether it has found in America its resting place.

King, in his *Handbook of Engraved Gems*, p. 263, adds the following interesting particulars concerning the Sirius of the Marlborough Collection.

“A garnet on which the Head seen in front of a dog, Sirius or the Dogstar, with the inscription ΓΑΙΟC ΕΠΟΙΕΙ on the collar, is very deeply cut, and which formerly belonged to Lord Bessborough and afterwards passed with the rest of his gems into the Marlborough Collection, belongs to the list of very famous gems. This Head is so perfect and spirited a work that one is at a loss what most to admire in it, whether the imitation of life here carried to the highest point, or the extraordinary skill in the overcoming of all the difficulties, the licking, tender flesh in the muzzle, the inside of the jaws, the teeth, the nose, or the tongue that hangs out — ‘ut fessi canes linguam ore de patulo potus aviditate projiciens’. Raspe doubted as to the antiquity of this stone; Natter had practised his profession a considerable time in London, and to him has this work been ascribed.” Thus speaks Köhler, p. 158. But does this report (which Murr expressly points out as resting upon an error) possess sufficient weight that, upon the strength of it, we should forthwith “number amongst those gems in which both work and legend are modern”, what Köhler himself styles “a work so carefully finished that neither ancient nor modern times have produced its equal”? Nevertheless, Natter in the Bessborough Catalogue calls the stone a Bohemian garnet; a species, according to Köhler, not known to the ancient gem-engravers. On the other hand, Clarac, I know not on what authority, calls it a Syrian garnet. [It is actually an Oriental garnet of the finest quality, which might be taken for a spinel.] Natter, it is true, openly acknowledges that he did occasionally put Greek names upon his own works, yet does he as distinctly deny that he ever passed them off for antiques. But the gem in question he calls Greek, and only professes (p. 27) to have copied it with some success. Finally, as to what concerns the name which Köhler stigmatises as not happily chosen, because thereby a *Roman* engraver — Caius — appears upon the scene, on this very account would a forger have made a more “happy” choice of a designation. The name, however, in itself, is not liable to the objection that we hereafter are obliged to make

good against the names “ Quintus ” and “ Aulus ” : as the example of the jurist Gaius can sufficiently prove. In addition to this, it cannot be proved in a single case that gems with the name of Gaios were known earlier than our Sirius. Upon the Berlin obsidian even Winckelmann had overlooked the inscription. Therefore it seems to me that as yet no sufficiently valid reasons have been adduced for its suspiciousness, although the full certainty of its genuineness can only be attained by a repeated examination of the original. But, after repeated examination, I fear this noble piece must be given to some great artist of the Cinque-cento ; the work displaying none of the hieratic stiffness ever characterising this head of the *Egyptian* Solar Lion, Sirius *Southis*, not uncommon in garnets of Hadrian’s time. But — the point of most weight with me — the surface shows none of the wear of time that bites ever so deeply into the antique stone ; and here this has certainly not been rectified by modern repolishing] ”.

GAILLANDON, ANTHOINE (*French*). Coin-engraver at the Mint of Poitiers, 1563-1590.

GAILLANDON, FRANÇOIS (*French*). Coin-engraver at the Mint of Poitiers, 1570-1583.

GAILLANDON, JEHAN (*French*). Coin-engraver at the Mint of Poitiers, 1544-1550.

GAILLANDON, RAPHAËL (*French*). Coin-engraver at the Mint of Poitiers, 1555-1563.

GAILLARD, CYPRIEN (*French*). Mint-master at Marseilles, from an IX to 1809. Distinctive symbol, a star.

GAINIER *Vide* **GUAINIER** *suprà*.

GALABERT, JEAN (*French*). Coin-engraver at the Mint of Toulouse, 1693-1698. He fled into Spain after having taken possession of the puncheons belonging to the Mint.

BIBLIOGRAPHY. — Alb. Barre, *Graveurs particuliers des monnaies de France*, Annuaire de la Société de numismatique, 1867.

GALBRUNNER, PAUL CHARLES (*French*). Gem-engraver, Sculptor, and Medallist, born in Paris on the 18th February, 1823, died in 1900. He was a pupil of F. Rude and Farochon, and entered the Ecole des Beaux-Arts in 1844. The following works by him were exhibited at the annual Paris Salons : 1849, Portrait of M^{me} G** intaglio ; — 1851, Two Portrait-medallions and a Medal ; — 1853, Portrait of M^{lle} Pauline L**, agate-onyx ; — 1855, Four engraved gems, Portraits on carnelian ; — Study, after a coin of Pyrrhus ; — 1859, Portraits of the children of M^{me} H**, agate-onyx ;

— Head of Bacchus, agate-onyx, after the antique; — 1861, Bust of Antinoüs, Brazilian amethyst; — Spring, onyx cameo; — Head of Medusa, agate-onyx cameo; — 1863, Three Portrait camei in agate-onyx; — 1866, Portrait of Napoleon III., oriental chalcedony; — 1867, the Eucharist, agate-onyx, cameo; — 1869, Two Portrait-camei on Brazilian agate-onyx; — Offerings to Minerva (now at the Luxembourg Museum); — 1873, Two Portrait-camei, agate-onyx; — 1874, Portrait of M^{me} L^{**}, Medallion in terra cotta; — 1880, Five Portrait-camei, agate-onyx; — 1881, Portrait-medallion; — 1882, Portrait of the late P. Simonet, cameo in sardonyx, &c. At the Paris Universal Exhibition, 1900, this artist exhibited a marble bust and one in chalcedony of M^{lle} M. H^{**}.

M. Babelon, in *Revue de l'Art ancien et moderne*, Nov. 1900, writes: "M. Galbrunner a, au Luxembourg, une allégorie de dimensions modestes, intitulée "Les Offrandes à Minerve"; le sujet correctement traité rappelle certains camées de la Renaissance italienne. Ce même artiste a exposé au Grand Palais un excellent buste de jeune fille en ronde bosse, sur une calcédoine couleur mine de plomb, teinte sombre et mate qui, malheureusement enlève à l'œuvre toute espèce de charme."

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — L. Bénédite, *Catalogue du Musée du Luxembourg*, Grande Encyclopédie. — Babelon, *Pierres gravées*, Paris, 1894.

GALE, GEORGE (*Brit.*). Mint-master at York, 1547-1553. His initials **TG** (*sic*) are met with on a shilling of Edward VI. (*Rud.*, IX, 10). Hawkins adds "TG are said to be the initials of Thomas Gale, Mint-master at York; but this a mistake, for that officer's name was George". It is more likely that the monogram has been misread.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, 1840. — Hawkins, *Silver Coins of England*, London, 1887.

GALEAZZI (*Ital.*). Medallist and Die-sinker at Turin in the middle years of the nineteenth century. I have seen his signature on the following medals: Josephine Tornielli-Bellini, Italian philanthropist, 1837; — A. M. Vassali-Landi a celebrated physician; — Thomas Valperga de Coluso, Italian scientist, &c.

GALEAZZO, MONDELLA (*Ital.*). Gem-engraver at Verona in the sixteenth century.

GALEOTTO, ANTONIO (*Ital.*). Mint-master at Gubbio under Innocent XII., 1691-1700. All the Quattrini of that Pope described in Cinagli, under Nos 184-229, were struck at Gubbio by Antonio Galeotti and his two brothers, Giuseppe and Michelangelo, and some were even issued during the Sede Vacante of 1700.

BIBLIOGRAPHY. — Cinagli, *Le Monete dei Papi*, 1848.

GALEOTTO, GIOVANNI, FRANCESCO (*Ital.*). Mint-master at Gubbio under Benedict XIII., 1725. He struck Mezzi Baiocchi of the Jubilee year 1725.

GALEOTTO, GIUSEPPE (*Ital.*). Mint-master at Gubbio under Innocent XII., 1691-1700, in conjunction with his two brothers, Antonio and Michelangelo.

GALEOTTO MICHELANGELO (*Ital.*). Mint-master at Gubbio under Innocent XII., and Clement XI., *circa* 1691-1720. This Zecchiere issued Quattrini and Mezzi Baiocchi.

GALEOTTO, PAOLO EMILIO (*Ital.*). Mint-master and Coin-engraver at Gubbio under Pope Innocent X., Alessandro VII., Clément X. and Innocent X. *circa* 1648-1686. His Quattrini are signed **F. G.** (*Fecit Galeottus*) or **G G** (*Galeotto Gubbio*).

BIBLIOGRAPHY. — Cinagli, *op. cit.* — Nagler, *Monogrammisten*, 1881.

GALEOTTO, PIETRO PAOLO (*Ital.*). Goldsmith, Coin-and Medal-engraver, generally known as **PIETRO PAOLO ROMANO**. He was born at Rome, came quite young to Florence and studied there wood-carving and medal-engraving under Maestro Salvestro. The first mention of him is dated 1532; about 1550 he entered the service of Cosimo I., Grand Duke of Tuscany, as Die-cutter at the Mint of Florence, where Giovanni Paolo and Domenico Poggini were already employed in a similar capacity. Armand informs us that in 1575 he became assistant-engraver at the Papal Mint, a post which he probably did not fill very long, as he died at Florence on the 19th of September, 1584. Vasari praises the artist in very eulogistic terms and mentions twelve reverses of medals of Duke Cosimo, executed by Pietro Paolo Galeotto. He says: "These represent Pisa restored by the Duke almost to her pristine condition, he having drained the marshes around the city and effected other improvements; the Aqueducts whereby Florence has been supplied with water brought from divers places; the magnificent and beautiful edifice erected for the magistrates; the Union of the States of Florence and Sienna; the erection of a City and two fortresses in the Island of Elba; the Column brought to Florence from Rome, and set up in the Piazza della Trinita; that work of public utility, the preservation, enlargement, and completion of the Library of San Lorenzo; the Institution of the Knights of San Stefano; the resignation of the government to the Prince; the fortification of the State; the Militia or armed bands of the country; and finally the Palace of the Pitti with its magnificent and royal gardens, fountains, and other decorations. These works are all very beautiful, and are executed with much care, in a very graceful manner;

as is the head of Duke Cosimo, which is a work of perfect beauty". (Vasari, V, 390, note 1, and VII, 543.)

A certain Pietro Paolo Romano received in 1487, in conjunction with Emiliano Orfini, a payment on account of the Mint of Foligno. This artist may have been our Galeotto's father.

It is probable that a large number of the coins of Cosimo I. were engraved by Galeotto.



Scudo of Cosimo I., probably engraved by Galeotto.

Only six of Galeotto's medals bear dates, which comprise the period between 1552 and 1570. Judging from the number of his productions still extant, he must have been one of the most active medallists of the sixteenth century. His signature was **PPR** or **P.P.R.** and in some instances **P.P.RO** or **PETRVS PAVLVVS ROM.** The following works are nearly all signed by him : Federigo Asinari, Count of Camerino; — Annibale Attellami; — Antonio Calmone, 2 types; — Gianbattista Castaldò, a Neapolitan, Count of Piadena, one of Charles V.'s generals and Governor of Transsylvania, 1551-1556, † 1562; — Ottavio Farnese, second Duke of Parma, and Margaret of Austria; — Goffredo Franco; — Vincenzo Goletti; — Giovanni Alvise Gonfalonieri and Elisabetta Scotti; — Cesare Gonzaga, son of Ferrante Gonzaga, 1523-1575; — Vespasiano Gonzaga, Duke of Sabbionetta, 1531-1591; — Gianbattista Grimaldi, a Genoese nobleman, philosopher, theologian and poet, *circa* 1565; — Francesco Guereri; — Franco Lercari; — Alberico Lodrone, one of Charles V.'s generals; — Giampaolo Lomazzo, a Milanese painter and writer, 1538-1600; — Fulgentia Luzara Cereda, dated 1560; — Cristoforo Madruzzo, Cardinal, 1542-1578, 3 var. of **R.** a.) **P.P.RO** Harbour, with Shipping, and Neptune; — b.) **TRANQVIL** Same type; — c.) **VT. VIVAT.**—**V.E.V.** Phoenix; — Another, of smaller diameter, and with different bust, dated 1552 and signed **PPR.**; — Giorgio Madruzzo, † 1560; — Fortunato Madruzzo; — Isabelle de Challant, wife of Gianfederigo Madruzzo, dated 1557; — Gianantonio Maggi; — Tommaso Marini, Duke of

Terranuova; — Jacopo de' Medici, Marquis of Marignano, one of Charles V.'s generals, 1497-1555; — Cassandra Marinoni Melilupi, wife of Deifobo II, † 1575; — Giampaolo Melilupi, son of Deifobo II. and Cassandra Marinoni; — Francesco Cornelio Musso, the Isocrates of Italy, † 1574 (*illustrated*) — Camillo Orsini, Marquis



Francesco Cornelio Musso.

of Lamentana, 1492-1559; — Bianca Pansana Carcania, three varieties of *R.* *a.*) Prometheus and the vulture; *b.*) Small island, *c.*) Abundance; — Baldassare Ravoyra, Domino della Croce, dated 1559; — Giuseppe Rossi; — Emmanuel-Philibert, Duke of Savoy; 1528-1580; — Faustina Sforza, Consort of Marquis Caravaggio Muzio; — Francesco Sforza, Marquis of Caravaggio; — Francesco Taverna, Count of Landriano, † 1561, two types; — Chiara Taverna; — Cesare Taverna; — Fernando Alvares di Toledo, Duke of Alba, 1508-1582; — Unknown gentlewoman *R.* Venus in biga, and Cupid; — Gianfrancesco Trivulzio, Marquis of Vigevano



Gianfrancesco Trivulzio, Marquis of Vigevano.

(*illustrated*); — Girolamo Cardini, 1550, physician and celebrated author; — D. Ruiz Lopez d'Avalos; — Girolamo Calderini, Bolognese; — Carlo Caraffa, Cardinal, 1517-1561; — Alessandro

Colin, sculptor of Malines, 1526-1612; — Johannes, Ritter von Corenburg; = Don Gabriel de Cueva, Duke of Albuquerque, Governor of Milan, 1564-1571; — Margaret of Austria, Consort of Ottavio Farnese; — Juan de Figueroa, Governor of the Duchy of Milan, in 1558; — Camillo Gonfalonieri; — Leonardo de' Marini, Archbishop of Lanciano, 1562, Bishop of Alba, in Piedmont, 1566; — Andrea Marini; — Alberto Litta, dated, 1565; — Cristoforo Madruzzo, 2 more varieties *R.* *a.*) Female near a lake; *b.*) A variety and Bust on obv. differently treated; — Pierantonio Sanseverino, Prince of Bisignano; — Isabella Visconti, dated 1558.

The attribution of the following medals of Cosimo to Galeotto rests on the testimony of Vasari, quoted above. Armand has divided them into two groups according to whether they were executed before or after 1569, the date of Cosimo's accession to the dignity of a Grand Duke. To the first period belong : *R.* PVBLICAE. VTILITATI Gate; — Completion of the Library of San Lorenzo; — *R.* MVNITA. THVSCIA. — SINE. IVSTITIA IMMVNITA, Institution of the Militia or armed bands of the country; — *R.* PVL-CHRIORA. LATENT, The Pitti Palace; — *R.* EXPLICANDO. IMPLICATVR, Two hands untying a knot; — *R.* RES. MILITARIS CONSTITVTA, Distribution of flags to armed soldiers; — *R.* *R.* IMMVNITVS. CREVIT. Bull; — M. SICCATIS. MARITIMIS. PALVDIBVS. — COELVM. SALVBRE. SIREM. Pisa restored by the Duke; — *R.* VICTOR VINCITVR, Institution of the Knights of San Stefano; — *R.* IVSTITIA VICTRIX. The Column brought from Rome to Florence and set up on the Piazza della Trinita; — *R.* QVO. MELIOR. OPTABILIOR. Aqueducts; — *R.* THVSCORVM. ET. LIGVRVM. SECVRITATI. ILVA. RENASCENS. Erection of a city and two fortresses in the island of Elba. All these medals bear the same bust of Cosimo, accompanied by the legend : COSMVS. MED. FLOREN. ET. SENAR. DVX. II. After 1569, the medals have the legend : COS. MED. MAGNVS. DVX. ETRVRIAE, but the bust remains the same. The types are : *R.* EXPLICANDO. IMPLICATVR. Two hands untying a knot; — *R.* RES. MILITARIS. CONSTITVTA; — *R.* VICTOR. VINCITVR; — *R.* IVSTITIA. VICTRIX; — *R.* QVO. MELIOR. OPTABILIOR; — *R.* PVBLICAE. COMMODITATI. The manufactory of the Uffizi; — *R.* ETRVRIA PACATA. Union of the States of Florence and Sienna; — *R.* P. V. P. M. OB. EXIM. &c. The Medici arms; — *R.* Bust of Francesco de' Medici (2 varieties). Besides these, Bolzenthall mentions also a medal of Noël Carpentier, and speaks of Galeotto's works as very praiseworthy. Mr Keary in an article on Italian Medals (*Num. Chr.*, 1879, p. 205) says his productions "are extremely numerous, and belong to quite the later development of sixteenth century art", and he further tells us that

he did not execute medals for any of the Popes. It would seem therefore that Armand is wrong in stating that Galeotto worked for the Papal Mint; he probably confounded Pietro Paolo with one of the numerous Galeotti who engraved for a whole century the coins issued at Gubbio.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Armand, *op. cit.* — Domanig, *Porträt-meduillen des Erzhauses Oesterreich*, Wien, 1896. — I. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899. — Cinagli, *Le Monete de' Papi*, Roma, 1848. — Cahn, *Medaillen und Plaketten Sammlung IV*, P. Metzler, Frankfort-on-Main, 1898. — C. F. Keary, *A Guide to the Exhibition of Italian Medals*, 1893, *Numismatic Chronicle*, — E. Müntz, *Les Arts à la Cour des Papes Innocent VIII, Alexandre VI et Paul III.* Paris, 1898. — Ad. Resch, *Siebenbürgische Münzen und Medaillen*, Hermanstadt, 1901.

GALEOTTUS *Vide* **GALEOTTI, PAOLO EMILIO** *suprà*.

GALL, ARNOLD (*Germ.*). Mint-master at Cassel, 1637-1657. I have seen his initials A. G. on a *Begräbniss* Thaler and Half-Thaler of Amalie Elizabeth, widow of William V. of Hesse-Cassel, 1651, and on a Thaler of William VI., 1655. His initials occur sometimes in monogram. **A. G.** *Vide* **ARNOLD GALLEN**.

GALLE, ANDRÉ (*French*). Celebrated Medallist, born at S' Etienne-en-Forez (Loire) on the 15th of May, 1761, died at Paris on the



23rd of December, 1844. His father, who was a fairly clever Die-sinker and Seal-engraver left S' Etienne in 1773 to settle at Lyons.

There he placed his son as apprentice in the button factory of Paul Le Cour, at the age of 12 years. Already young Galle was beginning to display exceptional disposition for the arts, and he was permitted to follow the public schools for drawing. This however did not satisfy him, and in 1776 he left his master and came to Paris, where a better situation had been promised him, but instead of which he found himself soon penniless and obliged to enlist in the Army. The harsh treatment he was submitted to whilst engaged on some government earthworks at St Denis so thoroughly disgusted the young man from his escapade that he was quite pleased and thankful, when through his father's intervention, he obtained his release from service and reinstatement in the Lyons button factory. Henceforward Galle, then scarcely 16 years old, gave himself up



Portrait-medal of André Galle, by E. Oudiné.

to work with extraordinary assiduity ; he learned engraving, made good progress in designing, and acquired a thorough knowledge of the various branches of industry he was engaged in. Once, his master having to absent himself for a few days, entrusted to his foreman the impression of a button, engraved for some nobleman, and which was to be delivered on the following day. Unfortunately the die broke during the tempering process. Great consternation followed in the workshop, when our young artist offered to execute a new die and temper it within the limited time, a feat which he accomplished to the delight of every one concerned, and not least to that of his chief, who shortly after took him into partnership. Some years later, on the death of his associate, he became sole head of the factory and began to devote his attention

to medal-engraving. In 1792, Galle executed his first medal, representing a head of Liberty; this piece of delicate workmanship was the means of his receiving the honour to be deputed to Paris by the city of Lyons on the question of casting bells. It is at this time that he produced two patterns for coins struck in bell-metal; one of these bears the head of Mirabeau, which is one of the best likenesses of the great orator (*illustrated*). Soon after his arrival in the capital,



Pattern Coin in bell-metal, engraved by Galle.

the "Comité de Salut public" ordered from him a medal the subject of which was to be "Hercules crushing the Hydra," symbolizing the French people destroying the abuses of the monarchical system.

About this time, the artist became acquainted with the celebrated engraver Dupré who procured work for him at the Mint; he also studied sculpture under Chaudet, in order to attain greater efficiency in modelling.



Conquest of Upper Egypt, by Galle.

In 1799, Denon, who later became Director of the Imperial Museum, entrusted Galle with the execution of a commemorative medal of the Conquest of Upper Egypt, which remains one of his best productions.

Between 1806 and 1839, the artist was a regular exhibitor at the Annual Salons: 1806, Conquest of Upper Egypt (*illustrated*);

— Return from Egypt ; — Bonaparte's arrival at Fréjus ; — Coronation of Napoleon (ordered by the Prefecture de la Seine) ; — Taking of Vienna and Presburg ; — State Seals ; — 1808, Portrait-medallion of H. M. the Emperor and King ; — The Mayors of Paris at Schoenbrunn ; — Battle of Iena ; — Battle of Friedland ; — Austria subdued ; — Portrait of Xavier Bichat ; — Notaries of the Arrondissement of Lyons ; — Seal of the King of Naples ; — 1810, Marriage of the Emperor with the Archduchess Marie-Louise ; — Princess Eliza ; — V. Denon ; — 1812, The King of Rome ; — Hippocrates ; — Two Portrait-medallions of Ladies ; — Battle of Wagram ; — 1814, Retreat from Russia ; — Memorial to the Duke of Montebello ; — Portrait of Jean Goujon ; — Portrait of Philibert Delorme ; — State Seals ; — “ Médaille de Fidélité ” to Louis XVIII. ; — 1816, Return of Louis XVIII. to France ; — Marriage of the Duc de Berry ; — 1819, Plate for 500 Francs Banknote of the Bank of France ; — Medal on the Death of Louis XVI. ; — Portrait of King Louis XVIII. ; — Lamoignon de Malesherbes ; — René Descartes ; — Baptism of the Duke of Bordeaux ; — Medal presented to the Prefect of police by the Paris brokers ; — 1822, Louis XVIII. enters Paris ; — The End of the Captivity of Madame ; — Jeton of the Notaries of the Laon Arrondissement ; — Industry promoted by Science ; — 1824, The Duchess of Angoulême leaving France ; — Portrait of Louis David, 1822 ; — Portrait of Henry Grattan, the Irish statesman ; — Portrait of Lamoignon de Malesherbes ; — Portrait of Michele Colombo, Italian writer ; — Portrait of René Descartes ; — Medal for the Mining Company of St Etienne ; — Prudence holding mirror surrounded by serpent ; — Commemoration of the erection of a Statue to Louis XIV. at Lyons ; — Study of a head ; — 1839, Conquest of Algiers ; — Peace and Commerce ; — Portrait of Charles X. ; — Portrait of A. M. J. J. Dupin ; — Portrait of Matthew Boulton (a fine piece of work) ; — Portrait of James Watt ; — Memorial of Canning ; — 1840, Translation of the ashes of Napoleon to the Invalides. When Galle executed this last medal, he was eighty years old.

Galle's signature is invariably found as GALLE or GALLE F.

As a copper-plate engraver, this artist produced, besides patterns for Bank-notes, the portraits of Louis David, Bichat, Watt, Canning, Baron Gros, Alexander I., and other notabilities.

He obtained in 1809 the Decennial Prize, was elected Member of the Institut in 1819, and made a Knight of the Legion of Honour in 1825.

His principal pupils were : Dubourg, Michaut, Oudiné and Adrien Vauthier.

“ Galle ”, said M. Raoul-Rochette, “ fut l'historien en bronze du Consulat et de l'Empire et son nom restera éternellement

associé aux souvenirs de cette glorieuse période par autant de médailles qu'elle a compté de victoires. ”

The artist, self-taught as he was, was a man of great abilities. Larousse has perhaps gone too far in his tribute of praise to the artist, but it is nevertheless true that some of his compositions compare favourably with the best medallic productions of his contemporaries, and that they betray the hand of a master.

M. Roger Marx is nearer the mark in his appreciation of Galle's talent when he says : “ Jusqu'à l'extrême vieillesse, il reste le ciseleur de boutons de ses débuts, l'ouvrier impeccable qui ne s'épargne aucun détail, et dont l'outil, merveilleusement adroit à consigner les minuscules en apparence insaisissables, désespérera la patience et l'envie des graveurs à venir. »

Baron Gros has made a remarkable portrait of the artist, which is still kept by the family.

BIBLIOGRAPHY. — *Grand Dictionnaire Larousse*. — Chavignerie et Auvray, *op. cit.* — *Magasin encyclopédique Millin*, 20^e année, 1815, Tome V, p. 214. — Dr F. P. Weber, *Medals and Medallions of the Nineteenth Century, relating to England, by foreign Artists*, London, 1894. — R. W. Cochran-Patrick, *Catalogue of the Medals of Scotland*, Edinburgh, 1884. — E. Edwards, *Napoleon Medals*, London, 1837. — *Thomsen's Catalogue, Bronze Medaillier*. — H. A. Grueber, *English Personal Medals from 1760*, Num. Chronicle, 1888-1891. — Gabet, *Dictionnaire des Artistes de l'école française*, Paris, 1831. — Bolzenthal, *op. cit.* — N. Rondot, *Les Graveurs de Lyon*, Mâcon, 1897. — R. Marx, *Les Médailleurs français depuis 1789*, Paris, 1897. — P. Bordeaux, *La numismatique de Louis XVIII dans les provinces belges en 1815*, Paris, 1902. — A. Evrard de Fayolle, *Numismatique de la Chambre de commerce de Bordeaux*, 1899.

GALLE, JEAN-BAPTISTE (*French*). Brother of André Galle, and like him, also an engraver, was first employed in the Lyons button-factory of Paul Le Cour, and then worked for the founder and medallist Jean Marie Mouterde.

GALLE, GUILLAUME (*Belg.*). Mint-master at Bruges, eighteenth century.

GALLEN, ARNOLD (*Germ.*). Mint-master at Cassel, 1637-1657. *Vide GALL, ARNOLD* *suprà*.

GALLI ERNESTO (*Ital.*). Roman Die-sinker of the first half of the nineteenth century. He engraved a number of medals commemorating contemporaneous events of Italian history and portraits of celebrities. I have seen by him : Marriage-medal of Charles III. of Parma with Louise Marie de Bourbon; — Scipione Maffei; — Giov. Batt. Bodonius; — Pope Gregory XVI.; — 1838, Opening of the Stone Bridge on the Nure; — &c. — Galli belonged to the celebrated family of artists and painters of that name; his first work dates from 1816 and commemorates the arrival of Marie Louise at Parma. Later he was employed as Assistant-engraver at the Mint at

Milan. — A certain Galli forged Quinariii of the Emperors of the Lower Empire, but I cannot say anything more definite about him.

GALMOLE, THOMAS (*Brit.*). Master and Worker of the Money of Silver in Devylyn (Dublin) and Waterford under Edward IV. In 1483 "an indenture for Ireland was made with Thomas Galmole, gent., master and worker of the money of silver, and keeper of the exchanges in the cities of Devylyn and Waterford. He was to make two sorts of monies : one called a peny, with the king's arms on one side, upon a cross trefoyled on every end ; and with this inscription REX ANGLIE & FRANCIE, and on the other side the arms of Ireland upon a cross with this scripture, DNS HIBERNIE. Of such penyes in the pound weight of the Towre iiij c. l. pecs which is in nombre xxxvijs. vjd. The other money to be called the halfpenny with the like impression and inscription, and in weight one half of the first. All of the old sterling". His name appears also as Thomas Archibold, Master of the Dublin Mint, *temp.* Richard III. and Henry VII.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain*, &c. London, 1840, p. 289. — Dr Aquila Smith, *Irish Coins of Edward III.*, p. 42, note 2.

GALLO *Vide* SANGALLO.

GALY, HIPPOLYTE MARIUS (*French*). Contemporary Sculptor, born at Algiers ; a pupil of Jacquot and Corbon. His works of sculpture are very numerous, and at the Salons of 1880 and 1882 he exhibited Portrait-medallions in bronze. There is also a fine medallion of Count Agénor de Gasparin by him executed in 1895.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GAMBARO, PIETRO DI MATTEO DAL (*Ital.*). From a document, dated January 30, 1495, we learn that this goldsmith was named *ad cunium et ceccam* to assay (or perhaps) engrave the dies for the coins of Bologna. In 1498 the Bolognese Mint was 'ceded for a period of three years to another goldsmith, Antonio Magnani.

BIBLIOGRAPHY. — Francesco Malaguzzi Valeri, *La Zecca di Bologna*, Rivista Italiana di Numismatica, 1897.

GAMBELLO *Vide* CAMELIO Vol. I, p. 195.

GAMOONI, ALI (*Arab.*). Mr. Henry A. Rhind writing in 1862 says : "There is now at Thebes an archforger of scarabæi—a certain Ali Gamooni, whose endeavours, in the manufacture of these much sought after relics, have been crowned with the greatest success. Scarabæi of elegant and well finished descriptions, are not beyond the range of this curious counterfeiter. These he makes of the same material as the ancients used—a close-grained, easily cut lime-stone—which after it is cut into shape and lettered, receives a

greenish glaze by being baked on a shovel with brass filings. Ali not content with closely imitating, has even aspired to the creative; so antiquarians must be on their guard lest they waste their time and learning, on antiquities of a very modern date”.

BIBLIOGRAPHY. — Isaac Meyer, *Scarabs*, New-York, 1885.

GAMOT, ALARD FRANÇOIS JOSEPH (*French*). Coin-engraver at the Mint of Lille, probably from 1745 to 1774.

GAMPER, A. (*Argent.*). Contemporary Die-sinker, residing at Buenos Ayres. There is a medal commemorating the new Prison Buildings in that city, 1872, cut by him.

BIBLIOGRAPHY. — A. Rosa, *Monetario Americano*, Buenos Ayres, 1892.

GAMUS (*Rom.*). This signature, a fictitious one, appears on a gem, representing Hope, cut in emerald (Kestner Collection).

BIBLIOGRAPHY. — Rev. C. W. King, *Antique Gems*, London, 1860.

GANDRI, SIMON FRANÇOIS (*French*). Contemporary Sculptor and Medallist, born at St Jean-les-deux-Jumeaux (Seine-et-Marne); pupil of Hardouin and Perrault. At the Salon of 1875, he exhibited a Portrait-medallion in bronze of a young lady, and in 1877, another entitled Jeanne.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GANSERT, MARTIN (*Germ.*). Mint-master at Lichtenberg (Hanau) under Count Frederick Casimir, *circa* 1673. His initials appear on the coins, which he probably engraved himself.

GAR, JORG (*Germ.*). Nuremberg Goldsmith, born *circa* 1518, son of Sebald Gar, and perhaps the author of some medals signed J.G. : 1548, Ludwig von Hutten; — 1551, Thomas Löffelholtz von Colberg; — 1552, Georg Tetzl; — 1553, Otto Flosser; — Mathias Löffelholtz von Colberg; — 1555, Michael Burgenmaister.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884.

GARAPON (*French*). Editor of several medals, commemorating incidents of the French Revolution of 1848, at Lyons. Two of these are illustrated in F. de Saulcy, *Souvenirs numismatiques de la Révolution de 1848*, Pl. XLII, 6 and LI, 2.

GARBETT, S. (*Brit.*). Sculptor and Medallist of the first half of the eighteenth century. His signature appears on a fine Portrait-medal of Cardinal Fleury, dated 1741, engraved by him in imitation of the similar work by Roettier.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

GARCIA, J. (*Span.*). Engraver of some Republican medals, dated 1868 and 1869, and also of 1873.

GARDE, AUGER DE LA (*French*). Mint-master at Morlaas, 1562-1582.

BIBLIOGRAPHY. — Blanchet, *Histoire monétaire du Béarn*, Paris, 1893.

GARDEL, LOUIS (*French*). Sculptor and Medallist of the second quarter of the nineteenth century. By him are several Portrait-medallions, representing various members of the family of Baron Bory de Saint-Vincent, 1837, and at the Salon of 1849 he exhibited a Portrait-medallion in clay of M^{lle} P***.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GARDET, JOSEPH ANTOINE (*French*). Contemporary Medallist of the modern school of Chaplain and Roty, born at Paris in 1857 where he died in 1891. Some of his medallic productions are exhibited at the Luxemburg Museum, and the artist is held in great esteem. Medal-engraving does not however seem to have been his favourite branch, which no doubt accounts for the scarcity of his medals. There is one at the Luxemburg Museum, a cast Portrait-medal of the engraver, Jean Patricot, which exhibits beautiful work.

M. Roger Marx in *Les Médailleurs français contemporains* illustrates a Portrait-plaque of the Comtesse J. de Chambrun, another of M^{me} Ernest Hébert, and a medalet with a fine bust of M. de Krugh.

BIBLIOGRAPHY. — R. Marx, *Les Médailleurs français depuis 1789*, Paris, 1897. — Id., *Les Médailleurs français contemporains*, Paris, 1898.

GARDET, GEORGES (*French*). Contemporary Sculptor and Medal-list of considerable repute. One of his finest productions is the



G. Gardet. — The Fight (obv.).

Plaquette illustrated here, representing Stags at fight on one side, and at rest on the other; it was executed in commission for the



G. Gardet. — At Rest (R.).

Société des Amis de la Médaille française, on the recommendation of M. Roger Marx, the well-known Champion of modern French Medallists.

GARDEY, JEAN DE (*French*). Mint-master at Morlaas, *circa* 1483.

GAREAU, JEAN (*French*). Coin-engraver at the Mint of Tours, *circa* 1643.

GARIN, FRANÇOIS (*French*). Private Master of the Mint of Cornavin at Geneva from May, 1451, to January, 1453. In 1452 he was elected Master of all the Mints north of the Alps (Savoy).

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la Numismatique des Ducs de Savoie*, Revue suisse de numismatique, 1896.

GARLIEB, JOACHIM (*Germ.*). Mint-director of the city of Rostock, 1796.

GARMOISE, PIERRE DE LA (*French*). Mint-master and Coin-engraver at Troyes, 1395-1417.

BIBLIOGRAPHY. — Natalis Rondot, *Les graveurs de la Monnaie de Troyes*, Paris, 1892.

GARNEIRO (*Brazil*). Contemporary Medallist, whose name is found on a masonic medal struck by the Masons of the Grand Orient of Brazil on the occasion of the abolition of slavery in that country and presented to their Grand Master, the Viscount of Rio Branco, who was President of the Imperial Council at the time. The medal is dated 1871.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, Boston, 1880.

GARNER, RICHARD (*Brit.*). Master of the Royal Mint, London, anno 14 of Henry IV., 1413.

GARNIER, HENRI ADOLPHE (*French*). Sculptor and Medallist, of the middle years of the nineteenth century. At the Salon of 1834 he exhibited several Portrait-medallions, one of the finest being that of M. Armand de Vaudricourt. Between 1830 and 1870, he executed a large number of busts, and in 1835 a colossal statue representing the Nymph Echo. After that date he does not seem to have taken a very active part in the yearly art competitions, as Chavignerie et Auvray do not mention any of his works posterior to



1835. His monument to General Marceaux, 1869, deserves recording.

This artist engraved at least two commemorative medals of the French Revolution of 1848, one on the Republican Victory of the 24th of February (*obv. illustrated*), and the other to commemorate the creation of the Provisional government.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — F. de Saulcy, *Souvenirs numismatiques de la Révolution de 1848*.

GARNIER, JEAN (*French*). Designer and painter, 1632-1705. His portraits of Remy, Figuel, Dantan, Balthazar, etc. served as prototypes of medals, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GARNIER, JEAN (*French*). Contemporary Sculptor and Medallist. Mr. Roger Marx, in *Médailleurs modernes en France et à l'Étranger*, 1900, illustrates two very fine medals by this artist: Head of the French Republic, and a St. George killing the Dragon.

GAROFOLINI, G. A. (*Ital.*) Coin-engraver at the Papal Mint of Viterbo, circa 1800. There is a very rare Half-Scudo of the Sede Vacante, 1799, bearing his initials **G. A. G.**: *obv.* FEDELTA—RELIGIONE. Bust of the Virgin, nimbed. *R.* L'INCENDIO DI

RONCIGLIONE ANNO 1799. View of the burning town; below
G. A. G.

GARSDIE, HENRY (*Brit.*). Contemporary Numismatist and Expert on the British Imperial and Colonial Coinage of the nineteenth century. He resides at Accrington (Lancashire). He is the originator of a medal, engraved by Mr. John Pinches, illustrated below.



The obv. bears a portrait of Mr. Robert Trotter Hermon-Hodge, who represented the Accrington division of Lancashire from July 1886 till July 1892.

The design of the R is symbolical of the Parliamentary Union of Great Britain and Ireland.

GARTENBERG, VON (*Austr.*). Mint-director at Krakau, 1765-1772. He signed his productions **V. G.** or *v. G.*

GARZONI, ZUANO (*Ital.*). Rector at Cattaro, 1596-1598. His initials **Z. G.** appears on the coins issued during his term of office.

GAS. CA... (*Ital.*). Signature of a Medallist, who worked at the end of the sixteenth century. He is the author of a medal of Pope Clement VIII. (1592-1605), with bare bust on obv. and on R. DNE.IVBE.ME.AD.TE.VENIRE. Christ walking on the sea. Perhaps this artist is the same as Gasparo Cambi.

BIBLIOGRAPHY. — J. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899.

GASPARI, CORNAGLIA (*Ital.*). Mint-master at Chambéry, 1594-1595.

GASPARINI (*Ital.*). Gem-engraver of the middle years of the seventeenth century. None of his productions are of great importance.

GASQ, PAUL (*French*). Contemporary Sculptor and Medallist, born at Dijon (Côte-d'Or) 31. March 1860; pupil of Jouffroy, Falguière, Mercié and Hiolle, of whom a Portrait-medallion of M. Joliet is mentioned in *Art et Décoration*, 1899. He began in 1881 to exhibit at the Paris Salons, and is, since 1896, a Knight of the Legion of Honour.

GASS, JOHANN BALTHASAR or **BAPTIST** (*Russ*). Medallist and Coin-engraver of St Petersburg, second half of the eighteenth century, *circa* 1768-1793. He entered the St Petersburg Mint as assistant-engraver in 1768, and was raised to the post of Chief-engraver in 1772 with a salary of 1200 roubles per annum. In 1797, his bad state of health obliged him to resign his post and he was granted a pension from the government. J. B. Gass worked principally for Catherine the Great for whom he cut a number of medals commemorating important events of her reign, and also for the Grand Duke Paul. I have met with the following pieces: Foundation of the Agricultural Society of St Petersburg, 1768; — J. W. von Schlatter of Zurich, 1768 (℞. only); — The Peter the Great Memorial of St Petersburg, 1770; — Count Alexis Gregorewitch Orlov, 1770; — Conquest of Georgia; — Lanskoj, the celebrated favourite of Catherine II.; — Apraxin; — Bensman; — Peace with Turkey; — Peace between Sweden and Russia, 1790; — Portrait-medal of Baron G. von Asch ℞. Hygiea, MDCCLXX.

The Hermitage, and the University of St Petersburg collections contain thirty-two medals by this artist.

J. B. Gass signed his works IBG.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Ad. Hess Nachf., *Reimmann Sale Catalogue*, no 8016. — ЮПИЯ ИВЕРСЕЦА, СЛОВАРЬ МЕДАЛЬЕРОВЪ И ДРУГИХЪ ЛИЦЪ, St Petersburg, 1874. — Изобр. въ Собр. Русск. Мед., выц. — Schlickeysen-Pallmann, *op. cit.* — Iversen, *Medaillen auf die Thaten Peters des Grossen*, St Petersburg, 1872. — Nagler, *Monogrammisten*.

GASS, F. W. (*Russ*). Son of the preceding, and also a Medallist. He resided at St Petersburg and was employed at the Mint there in the capacity of Coin-engraver and Medallist from 1787; pupil of his father and of the Mineralogical College of St Petersburg. In 1794 he entered upon the definite service of the Government, but died three years after, in October 1797. By him are a number of historical medals and portrait-pieces of Russian celebrities, including several types of Peter the Great and Catherine II. Most of these medals are found in the Imperial Hermitage and in the Collection of the St Petersburg University.

BIBLIOGRAPHY. — *As above*.

GASTALDO, ROLANDO (*Ital*). Mint-master at Dezana, 1580-1586, and before, *circa* 1578, at St Benigne de Fruttuaria, and Frinco. His

initials **R.G.** appear at the end of the legends on coins of the Counts of Dezana.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Nagler, *Monogrammisten*.

GASTAUDI, GIAN PIETRO (*Ital.*). Mint-master at Turin, 1517-1519.

GASTON GUITTON, VICTOR ÉDOUARD GUSTAVE (*French*). Sculptor of the second half of the nineteenth century ; pupil of Rude, Sartoris and Ménard. At the Salon of 1874 he exhibited a Portrait-medallion of a young lady, which is not the only work of the kind executed by this artist.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GATET, ANDRÉ (*French*). Die-sinker at Lyons, . . 1693-1713, was employed at the Mint there as Engraver, and cut the dies for a coinage in 1709. He also executed medals, jetons, and seals.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de Lyon*, Mâcon, 1897.

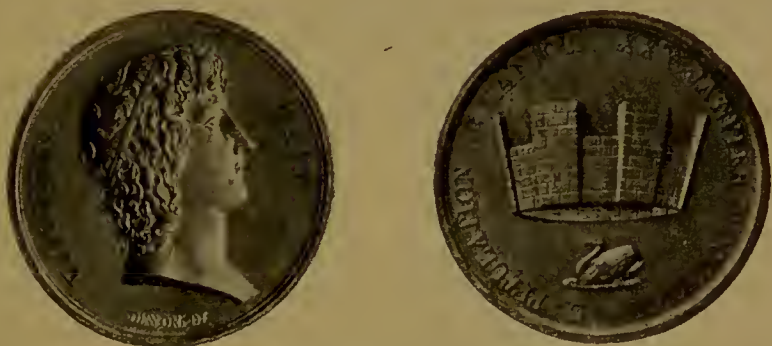
GATTEAUX, JACQUES ÉDOUARD (*French*). Sculptor and Medallist, son of N. M. Gatteaux, was born at Paris on the 4th November



1788, where he died on the 9th February, 1881. He learned medal-engraving with his father, and sculpture under Moitte. In 1809, he

obtained the *Prix de Rome*, and as a pupil of the French Academy at Rome, greatly distinguished himself. On his return to France he was called to the office of Medallist to Louis XVIII. and executed a number of fine medals on the Peace of 1814, the Holy Alliance and Portrait-medallions of contemporaneous celebrities.

Edouard Gatteaux's first medal commemorates the capitulation of Mantua, 1797 (*illustrated*), of which there are two varieties; it was executed in 1807.



Capitulation of Mantua, by E. Gatteaux.

In 1809, his medal representing "Mars followed by Victory" won for him the *Prix de Rome*. In 1824, he received a medal, and again in 1831; knighted in 1833, and elected a Member of the Institute in 1845; in 1855 he was granted a medal of the first class and in 1861 was created an officer of the Legion of Honour.

Between 1807 and 1847, when he appears to have engraved his last portrait-piece, Gatteaux has executed no less than 289 medals, amongst which are the following: Reestablishment of the French School at Rome; — Peace of Paris, 1814, and Restoration of the Bourbons; — Peace of 1815; — The Holy Alliance; — 1817, H. R. H. Monsieur, the King's brother; — Pierre Corneille; — Montaigne; — La Fontaine; — Malherbe; — Richelieu; — Buffon; — J. F. Ducis; — Jean Philippe Rameau; — Pierre Puget; — Inauguration of the Louis XIII. Statue on the Place royale, 1829; — 1819, Puget; — Rabelais; — Haydn; — M^{me} de Staël; — Philibert de l'Orme; — Jean Varin; — Cassini, 1825; — Various jetons; — 1824, Zamoisky, Polish chancellor in 1704; — Gaspard Monge, one of the founders of the Ecole polytechnique; — Massena, Marshal of France; — G. Edelinck, copper-plate engraver; — Barthelemy; — Mirabeau; — Coronation of Charles X.; — 1827. Journey of Charles X. through the provinces; — 1833, Coronation of Louis-Philippe; — Portrait of Louis-Philippe; — Lafayette; — P. A. Delanneau, Director of S^{te} Barbe College; — Beethoven; — Nicolas Gatteaux; — Taking of Antwerp Citadel; — Prize Medal of the Ecole royale

des Beaux-Arts; — 1835, Surrender of Antwerp Citadel; — Portrait of N. Gatteaux; — Charles Mercier-Dupaty, French Sculptor, 1825; — Duke of Enghien, 1804; — Royal Academy of Music, 1816; — The Deputies of La Vendée, 1820; — Jeton of the Chamber of Notaries of Evreux; — The Comte d'Artois visits the Paris Mint, 1818; — Jean Pierre Cortot; — Modeste Grétry, French musician, 1814; — Jeton of Bordeaux; — Marriage of the Prince Royal, 1837; — 1847, Sully.

Amongst his most important works of sculpture, it may be worth mentioning : Bust of Napoleon; — Bust of Marie-Louise; — Statue of Chevalier d'Assas; — Triptolemus; — Statue of Hippolyte Bisson, erected at Lorient, 1833; — Anne de Beaujeu, Duchess of Bourbon and Auvergne (Luxemburg Gardens); — Minerva after the Judgment of Paris, 1839; — Michael Angelo; — Grand Prize Medal for Engraving; — &c.

In his Notice of Gatteaux, read before the “ Académie des Beaux-Arts ”, M. Chaplain, makes the following remarks : “ L'activité de la gravure en médailles, au début du siècle, fut longtemps assez limitée. Tiolier et Michaux, à qui l'on doit les monnaies de l'Empire, celles de Louis XVIII et de Charles X, n'ont guère fait autre chose. Andrieux, Brenet, Caunois, Petit, ont montré plus de soin que d'invention originale; plus tard seulement, à l'époque où Domard nous a donné la monnaie de Louis-Philippe, on vit s'appliquer à cet art un plus grand nombre de talents. Barre père, Bovy, Depaulis, Desbœufs, Gayrard. C'est dans ce milieu et à sa date qu'il faut replacer M. Gatteaux, qui dès le premier quart du siècle, donna l'exemple d'une singulière application. Il a gravé 289 médailles. Celle de l'École des Beaux-Arts est faite d'après un dessin de M. Ingres. Toutes les autres sont exclusivement de lui, depuis la médaille commémorative de la capitulation de Mantoue, en 1808, jusqu'à celle de Sully, en 1847, la dernière qu'il ait gravée, croyons-nous.

“ Il avait fondé la série des illustrations françaises ou galerie métallique; il lui a donné un très grand nombre de portraits de grands hommes : Malherbe, Richelieu, Varin, Gérard Edelinck, l'abbé Barthélemy, Cassini, P. Corneille, La Fontaine, Montaigne, Buffon, P. Puget, Rabelais, M^{me} de Staël, Philibert de l'Orme, Mirabeau, Monge, Masséna.

“ Le critique et l'artiste étaient assez différents chez M. Gatteaux. Le critique comprenait toutes les perfections de la Renaissance, sa variété si vivante, et, plus tard, il s'éprit de l'art grec, alors qu'on commença à le bien connaître. L'artiste, plus réservé et plus timide, s'en tint à l'idéal que représentait surtout l'art romain. C'est dans cet esprit que sont conçues la plupart de ses œuvres. On s'étonne de la réserve qu'il s'impose, de la prudence avec laquelle il

imite la Renaissance. Il adore l'antiquité; mais, quand il s'en inspire, il nous fait penser malgré nous aux poètes classiques et aux tragédies du premier Empire. Ce qu'il recherche avant tout, c'est une dignité un peu froide, une simplicité qui pourrait être plus élégante, si la vie y était plus naturelle et plus sensible. ”

Of the medal struck in commemoration of the establishment of the Architectural School of Paris, Larousse expresses the following opinion : “ Cette médaille, d'un module énorme, était moins un travail de numismatique qu'un excellent morceau de sculpture. La tête de Philibert Delorme, représentée sur la face, est, en effet, dessinée et modelée avec une ampleur magistrale, qu'on rencontre rarement dans la gravure en médailles. ”

In 1855, Gatteaux obtained a medal for his exhibits at the Salon. After that date, he seems to have taken a well-deserved rest. Better gifted than his father, he did not, however, surpass him very much as a medallist. His numerous works of statuary and sculpture have bestowed upon him greater notoriety, and as a critic remarked, “ his name will ever remain amongst the most distinguished names of French Art. ”

Gatteaux was for a long period of years a member of the Consultative Committee on Coinage.

He was a collector of taste, but had the sorrow to see a portion of his art treasures destroyed during the conflagration that followed the insurrection of 1871. At his death, he made an important bequest to the Ecole des Beaux-Arts.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Chavignerie et Auvray, *op. cit.* — Dr F. P. Weber, *op. cit.* — *Thomsen Catalogue*. — Hennin, *Numismatique de la Révolution française*, Paris, 1826. — J. C. Chaplain, *Notice sur M. Gatteaux*, 1881. — *Grande Encyclopédie*. — *Grand Dictionnaire Larousse*. — *Nouveau Larousse illustré*.

GATTEAUX, NICOLAS MARIE (*French.*). Medallist, born at Paris on the 2nd of August, 1751, died there on the 24th of June, 1832; pupil of Delorme and Gros; elected Medallist to the King in 1781. His father was a locksmith in poor circumstances, so that the young artist had to work his way up by perseverance and determination of character. At the age of 17, he was left the sole support of his family, but thanks to his happy disposition and uncommon abilities, he soon obtained a remunerative situation as engraver, and some years after, in 1773, he was introduced to Decotte, Director of the Paris Medal-Mint, and engaged by him. His first medallic work is a portrait of Louis XV., for the Series of Kings of France.

To Gatteaux was entrusted the engraving of the Lottery tickets, of the principal Assignats and of the Stamps of the Régie. He is the inventor of an ingenious machine of great service to sculptors.

Gatteaux exhibited only once at the Salon, in 1791. His best known medals are : Death of Louis XV.; — Coronation of Louis XVI.; — Foundation of a College of Surgeons; — Birth of the Dauphin; — Invention of Balloons by Montgolfier; — Estab-



Portrait-Medal of N. M. Gatteaux, by his son E. Gatteaux.

lishment of a Lazzaretto at Marseilles; — Travels of Lapeyrouse; — Opening of the Canal of Burgundy; — Federation of the Departments of France; — Abolition of Privileges; — Passage of the Rhine and Danube by Moreau, in an VIII; — Prize Medal of the French Academy; — Medals for the United States; — Prize Medal of the French School of Medicine, with busts of Ambroise Paré and André Fernel, 1794 (*illustrated*); — Portrait-medal of Haydn, struck to commemorate the production of his celebrated Oratorio, The Creation; — Comte de Maurepas; — d'Alembert; — Lalande; — The Three Consuls; — Seals of the National Assembly, of the Conseil des Anciens, of the Conseil des Cinq-Cents; (var. of various dates); — Independence of the United States of America; — Fête des bonnes gens; — Elie de Beaumont; — Conquest of Bavaria; — Horace Gates, 1777; — Anthony Weyne; — John Stewart, 1779; — Reestablishment of the British Roman Catholic College in Paris, 1804 (2 var.); — Aerostatic Experiments, 1783; — Jetons of Languedoc, 1785; — Jeton of St Jean, 1786; — Generality of Orleans, 1787; — Jetons with bust of Louis XVI., 1789; — French Republic, 1797; — Ecu of the Republic or Royal Academy of Music, 1799; — Jeton for Normandy; — Appeal Tribunal of Paris; — Jeton of Bordeaux, with bust of Louis XVI.; — Louis XVI., Assembly of Nobles at Paris, 30th May, 1789; — Louis XVI.

and Necker, 1789; — Life-saving Medal to the brave Picard, 1789; — Louis XVI. abandons his Privileges, 1789; — Freedom of the Press, 1789; — The Raynal Agricultural Prize, 1789; — Medals of the Forts du Port aux bleds of Paris, 1789;



Medal of the French School of Medicine, by N. M. Gatteaux.

— Do, of Soissons, 1790; — Confederation of the French, 1790 (4 var.); — Ticket for Civil Commissioners, 1790; — Caisse patriotique of Paris, 1791; — Pattern Six Livre piece of 1791

(2 var., one illustrated); — To Immortality, 1792; — Prize Medal for Virtue, LA BONNE MÈRE (3 var.); — Tribunal de cassation of Paris, 1794; — Jetons for the Conseil des Cinq-Cents, 1797; —



Pattern Six Livre Piece of 1791, by N. M. Gatteaux.

The French Republic to its Defenders, 1797; — The National Lottery, 1797; — Sciences and Arts, 1798; — The School of Medicine of Paris, 1798; — Agricultural Medals of Bordeaux, Dijon and Paris, 1798, and 1799; — Concert of Amateurs in Paris, 1799; — Burgoyne's Surrender at Saratoga, 1777; — Storming of Story Point, N. Y., 1779; — French National Academy of Music, 1804 (2 var.); — Munificence of the Commerce of Bordeaux, 1807; — The Grand Master of the Imperial University, 1808 (2 var.); — J. Fernel, 1808.

This artist usually signed his name in full; but his signature appears also in very few instances as N.GA.

Miel (*Notice sur N. M. Gatteaux*, Paris, 1832) informs us that Gatteaux engraved no less than 289 medals between 1773 and 1802, and adds: « Les ouvrages de Gatteaux dénotent une imagination vive et brillante, une grande facilité de composition. L'allégorie dont on a tant abusé, fut toujours employée par lui avec discernement, et s'il y eut souvent recours, ce fut toujours en vue de rendre avec netteté et précision une idée vraie et forte. Ce qu'il y a de remarquable, c'est que sa main ferme et soigneuse ne fut jamais entraînée par la vivacité de son esprit. Prompt à concevoir, prompt à exécuter, il n'en imprima pas moins à ses ouvrages le caractère de la réflexion. Tous sont rendus avec maturité; tous sont finis avec la plus minutieuse attention. Adroit et entreprenant, il ne recula jamais devant les difficultés quelles qu'elles fussent; mais son courage, ainsi que son génie, semblaient croître avec elles. Aussi a-t-il étendu le domaine de son art. Tout ce qu'il a imaginé de nouveau pour perfectionner le mécanisme de la gravure en médailles, a été généralement adopté, et ce qui, avant lui,

paraissait presque impossible, est aujourd'hui d'un usage courant. »

Miel mentions also Gatteaux's invention of a special type of copying machine, which served as a prototype to our present reducing machine. This is his description : « La gravure en médailles n'étant que la sculpture en miniature, l'art du sculpteur ne pouvait être oublié dans les combinaisons du graveur-mécanicien. Personne n'ignore combien l'ébauche d'un marbre est imparfaite et périlleuse par le procédé de la mise à point. Gatteaux fit une machine qui remplace avantageusement ce défectueux appareil, et qui transporte sur le marbre, avec une précision mathématique, les points correspondants du modèle, tout en laissant à l'auteur de la statue la tâche vraiment créatrice de la terminer. Ce mécanisme a obtenu le suffrage de la commission de sculpture de l'Académie des Beaux-Arts; plusieurs de nos plus habiles statuaires s'en servent pour ébaucher leurs ouvrages; il a valu à son auteur, en 1819, une médaille d'argent à l'exposition des produits de l'industrie nationale. »

Larousse, in his *Grand Dictionnaire*, expresses his opinion of the artist in the following manner : « Le burin de Gatteaux est gracieux et délicat. Ses médailles rappellent toutes, ou des faits historiques, ou les traits des personnages illustres. Dans ses grandes médailles il a déployé toutes les qualités d'un statuaire de premier ordre, et jusque dans les plus petites, son style est resté grand, léger et simple. »

Commenting on the medallists of the latter end of the eighteenth century, amongst whom N. M. Gatteaux and the Duviviers stand foremost, M. Roger Marx writes : « Tout à l'heure, ils s'attachaient avec d'exquises caresses de burin, à célébrer les rosières, la vertu, à conter par le menu l'existence de Louis XVI, les découvertes, les entreprises, le premier or trouvé dans les mines d'Allemont, la construction du canal du Centre, l'invention des aérostats par MM. de Montgolfier... Maintenant, plus d'œuvres mûries à loisir, plus de tranquilles images de l'oisiveté royale, plus de sujets à la Greuze, — *La bonne mère, Le bon chef de famille, Le cultivateur laborieux*, — chers à la vieillesse sentimentale d'un siècle corrompu. On exigeait d'eux le souvenir hâtif des épisodes multiples de l'agitation contemporaine, la figuration des rues, des places avec la houle des foules en mouvement; on leur demandait de revenir à l'antique, d'abandonner le style qui avait marqué par l'entente de l'arrangement et le naturel de l'élégance, la médaille française au cours du XVIII^e siècle. Besogne ardue que de se plier à la tendance nouvelle! »

BIBLIOGRAPHY, — Bolzenthal, *op. cit.* — Betts, *American Medals*. — Chavignerie et Auvray, *op. cit.* — Dr F. P. Weber, *op. cit.* — *Thomsen Catalogue*. — Hennin, *op. cit.* — *Grande Encyclopédie*. — *Grand Dictionnaire Larousse*. — Marx, *Les médailleurs français depuis 1789*, Paris, 1897. — *Sale Catalogue, etc.* — A. Evrard de Fayolle, *Histoire numismatique de la Chambre de Commerce de Bordeaux*, 1901.

GARROT, MICHEL (*French*). Mint-master at Angers, 1660-1661.

BIBLIOGRAPHY. — Adrien Planchenault, *La monnaie d'Angers*, 1896.

GASPARÉ DE' TOZOLI (*Ital.*). Gem-engraver at the Court of Pope Paul II.; perhaps only a dealer in gems.

GASPARINI (*Ital.*). Gem-engraver at Mantua, seventeenth century.

GATTI (*Ital.*). Savoyard Mint-master at Geneva (Cornavin), 1485-1500. On the coins issued by him are the letters **G. G.** = (**GATTI, GINEVRA**).

GATZ, PETER (*Germ.*). Master of the Mints of Frankfort, Basle and Nördlingen under the Emperor Sigismund. He was a native of Basle, and appears to have filled the post of Mint-master at Frankfort from 1423 to 1428, but there is no distinctive mark on the Gulden coinage of that period that would indicate his tenure of office.

Gatz was installed Mint-master at Basle for a period of five years in 1429. His Goldgulden were to be similar to those struck at Frankfort, bearing on one side, sceptre and cruciferous orb, accompanied by the legend : **SIGISMVND * ROMANOR * REX**, and on the other side, Virgin and Child, with : **MONETA BASILIEN.**



Goldgulden of Basle, under Sigismund.

From contemporaneous documents, we learn that the Mint-master had to pay to the Royal Treasury $\frac{1}{2}$ Gulden for every Mark of gold that he coined. We also read : “ Er soll vor Niemand zu Rechte stehen als vor dem Könige; er soll auch über seine Familie und Gesinde allein richten, mit Ausnahme von Mord oder Diebstahl, in welchem Fall der Rath zu Basel richten soll.”

Under Peter Gatz, the Mint of Basle issued a very important series of currency, but already in 1431, Sigismund mortgaged the Mints of Frankfort, Nördlingen and Basle to Conrad von Weinsberg for the sum of 5450 Gulden.

The name of Gatz is mentioned as late as 1458 in connection with the Mint of Basle.

BIBLIOGRAPHY. — A. Sattler, *Zur Geschichte der Reichsmünzstätte zu Basel*, Bulletin de la Société suisse de numismatique, 1882. — Paul Joseph und Eduard Fellner, *Die Münzen von Frankfurt am Main*, 1896.

GAUDENS, AUGUSTIN SAINT- (*American*). Sculptor and Medallist, residing at New York, but of Irish origin; one of the most clever artists and exponents of art in the United States at the present time. He studied for a number of years at the Ecole des Beaux-Arts, Paris; his recent exhibits at the Paris Salons have produced quite a stir and made the name of the sculptor famous in the world of art.

Saint-Gaudens' Medallions are not behind in merit with his works of sculpture; the best known are : Robert Louis Stevenson ; — Charles Beaman ; — Francis Millet ; — Martland Armstrong ; — Georges Ménard ; — Bastien-Lepage ; — Mrs. Schuyler van Ruesse-laer ; — Miss Violet Sargeant ; — Prescott Hall Butler ; — Jacob Schiff ; — Homer S^t Gaudens ; — Cornelius Vanderbilt ; — Leo Mortimer Schiff and Consort ; — Mr. & Mrs. S^t Gaudens, the artist's parents ; — Mr. Sargeant, &c.

The artist had been commissioned to execute the commemorative medal of the Chicago World's Fair, 1893, which he did. The obv. represented a young male figure holding wreaths in left hand, and lighted torch in right ; on the R^x. Christopher Columbus was depicted, setting foot on American soil and raising his eyes in thankfulness to heaven. The Medal Committee rejected the obv. on moral objections, but the R^x. was accepted and used with another obv. type designed by Mr Barber, Chief-engraver of the United States Mint.

M. Gaston Migeon has appreciated lately the work of Saint-Gaudens in the following words, which I extract from " Art et Decoration ", 1899.

" Les Médaillons en bas-relief, modelés avec une infinie délicatesse, avec une entente supérieure des jeux de la lumière constituent une série très importante de l'œuvre de M. Saint-Gaudens. C'est la charmante figure pensive et poétique de Robert Louis Stevenson, le romancier écossais, représenté malade, étendu sur ses oreillers et dont la main longue et affinée feuillette un cahier ouvert sur ses genoux. Ce sont ceux, tous énergiques et graves de Ch. Beaman, Francis Millet, de Martland Armstrong ou le profil de si grand caractère, au nez busqué, de Georges Ménard C'est aussi le médaillon de notre Bastien-Lepage exécuté à Paris en 1880, au moment de sa Jeanne d'Arc. Puis la figure si vivante d'ardente intelligence et de ferme décision de Mrs Schuyler van Russlaer ou la charmante Miss Violet Sargeant tenant une guitare. Ce sont enfin

ces délicieuses figures d'enfant, ceux de Prescott Hall Butler, appuyés l'un sur l'autre, ceux de Jacob Schiff, tenant en laisse un lévrier et le petit Homer St Gaudens, à la figure ronde, à peine formée, aux joues encore toutes pleines de lait, et pour laquelle la main paternelle a pétri et modelé la glaise avec une délicatesse toute particulière.

“ A pénétrer l'œuvre d'Augustin Saint-Gaudens, on se sent enclin à la plus profonde sympathie pour cette sincérité, cette force concentrée, cette simplicité et cette noblesse de sentiment. C'est de nos jours un de ceux qui auront porté sur la société de leur temps et de leur pays, le regard le plus pénétrant et le plus conscient de son caractère particulier. ”

M. Roger Marx in his latest work devotes a whole Plate of illustrations to the works of this clever American Sculptor and Medallist.

BIBLIOGRAPHY. — Gaston Migeon, *Le sculpteur Augustin Saint-Gaudens*, Art et Décoration, 1899. — Roger Marx, *Les Médailleurs modernes en France et à l'étranger*, Paris, 1901.

GAUDEFROY, L. M. M^{me} (*French*). Contemporary Sculptor, and Miniaturist, born at Amiens (Somme), in 1856. Pupil of M^{me} Léon Bertaux, Joseph Carlier, M^{lle} Gabry Bureau, Mabilie, Felix Martin, and others.

Since 1890, this artist has exhibited at the Paris Salons the following works : Smile of Spring ; — Portrait of Marguerite Bulot ; — Portrait of Ghislaine de Margard ; — Portrait of Felix de Beauville ; — The Unhappy ; — The Happy ; — Ste Cécile ; — Maternity ; — Spring ; — Simonne and Yvonne de Lymarie ; — Portrait of M^{lle} Gabrielle de Beauville de Gillot, &c. All these are Medallions in clay, bronze, or marble.

Some of M^{me} Gaudefroy's Plaques in pewter are of a highly artistic character : Jeannette ; — Portrait of M^{me} Gaudefroy sen^r ; — Nests of Love ; — Marguerite (plaquette in silver) ; — Prayer ; — Cupids playing, &c.

As a Sculptor and Miniaturist, the Artist has obtained several medals in London, Versailles, Lille, Paris, and at the Universal Exhibition of 1900 she was awarded the Bronze medal.

BIBLIOGRAPHY. — Information kindly furnished by the artist.

GAUDOT, JOSUÉ (*Swiss*). King's Councillor at Neuchâtel under the reign of Frederick I., King of Prussia. On the 30th of November 1712 a contract was passed between the Government and Gaudot for the working of the Neuchâtel Mint. With him worked the engraver Jean Patry, who also filled the post of Mint-master, his son Jean François Patry, and as Warden of the Mint, Pierre Chevrier ; all three came from Geneva. The

coins struck in 1712 and 1713 bear the initials **I. P.**, but the dies were executed at Berlin. Gaudot received 1200 Frs for the installation of the Mint and a yearly income of 6000 Frs.

BIBLIOGRAPHY. — Dr Frhr. von Schrötter, *Die Münzprägung in Neuenburg in den Jahren 1713, 14 und 15*, Zeitschrift für Numismatik, 1899.

GAUL, FRANTZ (*Austr.*). Medallist and Director of the K. K. Graveur-Akademie of Vienna for a number of years; born on the 27th of June, 1802, died on the 22nd of October, 1874. He was a pupil of Luigi Pichler and Joseph Klieber. He succeeded to J. D. Boehm as Director of the Graveur-Akademie in 1866. The Austrian coins issued between 1848 and 1857 were engraved by him. He also executed a number of medals, the best known of which are those of the Empress Elizabeth and Fanny Essler; also one representing Hagar in the Wilderness.

The dies for the Hungarian Gulden pieces of 1870-79, Four Kreuzers of 1868-1869, Double Gulden of 1873 on the 25th Anniversary of Francis Joseph's reign, Four Ducats of 1857, '58 and '59, &c. were also cut by this eminent artist.

His initials **F. G.** appear on the **R.** of the Marriage Thaler of Francis Joseph of Austria and Princess Elizabeth of Bavaria, 1854 (*illustrated*), and his full signature **F. GAUL** on a medal of the Agricultural Society of Klausenburg, undated.



Marriage Double Gulden of Francis-Joseph I. and Elizabeth of Bavaria.

His biographer says: "Seine Medaillen sind stilvoll gezeichnet und modellirt, seine Technik ist sicher und kraftvoll."

There is a Portrait-medalet of F. Gaul by A. Scharff, executed in 1866, and reproduced in *Mittheilungen des Clubs der Münz- und Medaillen-Freunde in Wien*, 1895, p. 93.

BIBLIOGRAPHY. — *Allgemeine Deutsche Biographie*, Leipzig, 1878. — *Mittheilungen des Clubs der Münz- und Medaillen-Freunde in Wien*, 1890-1900. — Ad. Resch, *op. cit.*

GAULE, MARTIN LE (*French*). Engraver of jetons, *circa* 1520.

GAULARD, FÉLIX ÉMILE (*French*). Gem-engraver and Medallist, born at Paris on the 29th of August, 1842. Pupil of Levasseur, C. Salvatelli, and Bissinge. He began, on his own initiative, at the age of 27, without a master, to cut precious stones, an art in which he became so efficient that he now holds the highest rank as a gem-



L'Idéal, by F. E. Gaulard.

(Block kindly lent by the Editor of the *Revue de l'Art ancien et moderne*.)

engraver. At the Universal Exhibition of Paris, 1900, he was awarded a gold Medal.

This artist exhibited the following works at the Salons from 1866 to 1901 : 1861. Portrait of his Son, shell cameo ; — 1867. Portrait of General S^{***}, shell cameo ; — Portrait of H. . S^{***}, C shell cameo ; — 1868. Faust and Marguerite, after A. Scheffer, cameo ; — 1869, Hebe ; — Ajax ; two camei ; — 1870. La Vierge

à la chaise, after Raphael, cameo; — 1874. Ajax, in *pietra dura*; — 1875. Mars, in *pietra dura*; — 1876. Moses on the mountain watching the fight between the Israelites and Amalekites, cameo in carnelian; — 1877. Portrait of M^{me} X***, onyx; — 1878. Portrait of M. Emile Gaulard, sardonyx; — Mucius Scaevola before Porsenna, onyx; — 1879. Portrait of the artist's son, Lucien; bust in sardonyx; — 1880. The Torment of Prometheus, sardonyx (acquired



L'enlèvement de Déjanire, by F. E. Gaulard.

(Illustration kindly lent by the Editor of the *Revue de l'Art ancien et moderne*.)

by the State for the Luxembourg Museum); — 1881. Phoebus, cameo in opal; — 1882. Dolphins bringing Amphitrite to Neptune; — 1884. Birth of Minerva, cameo in chalcedony (acquired by the State for the Luxembourg Museum; — 1885. The Flag, cameo in sardonyx; — 1886. Hebe, agate of four tints; — 1887. Hippolyte, agate of six strata; — 1888. Eve, oriental agate; — 1889. Judith, statuette in pink chalcedony; — 1890. Gallia, stat-

uette in burnt topaz (Luxembourg Museum); — 1891. L'Idéal, cameo in sardonyx (for which the artist was awarded a medal of the second class (*illustrated*); — 1893. Christ, statuette in green Indian jade; height : 18 cm. — 1895. The Rape of Dejanira, cameo in sardonyx (acquired by the State for the Luxembourg Museum (*illustrated*); — 1896. Leda, cameo in sardonyx of three strata (acquired by the State for the Luxembourg Museum); — 1897. The Return of the Conqueror, sardonyx of five strata; — 1898. Hebe, sardonyx of three layers; — 1899. After the contest between Ideal Love and Material Instinct, cameo in sardonyx (awarded a Medal of the First Class); — 1900. The Dawn of the French Republic, cameo and electrotpe; — 1901. Portrait of M. Muzet, Deputy of the Department of the Seine, onyx cameo, &c.

M. Gaulard has also executed Portrait-medallions of M. Weiss; — M^{lle} Gille; — M. Muzet; — M. le Comte de Valcours; — of the Artist himself, &c., both in clay and bronze.

At the Paris Universal Exhibition, 1900, this artist exhibited the following works : Gallia (statuette in burnt topaze); — The Ideal (cameo on sardonyx of three strata); — Dawn (cameo on natural chalcedony); — Christ (jade); — Rape of Dejanira (cameo in sardonyx); — Portrait of M. E. G***. (cameo in sardonyx); — 7° Portrait of M^{me} G. (cameo); — 8° Leda (cameo in sardonyx in three strata); — 9° Return of the Conqueror (cameo in sardonyx of five strata); — 10° Hebe (cameo); — 11° After the contest between Ideal Love and Material Instinct (cameo in sardonyx); — Portrait of M. Hubert Weiss (medallion).

At the Salon of 1901, he further exhibited : Portrait of M. Alexis Muzet, bronze plaque; — Similar portrait, onyx cameo; — Chimaera; — After the Fight, electrotpe after a cut stone.

In 1902, the artist's exhibits were very much admired; they consisted of a sardonyx cameo representing Spring, and another cameo, entitled "Towards the Unknown" in mosaic, composed of pink-sardonyx, blood jasper, Hungarian opal, blue chalcedony from the Oural, gold and silver.

"L'Idéal", remarks M. Babelon in a recent article of the *Revue de l'Art* (La Gravure en pierres fines, 10 novembre 1900) "est le rêve d'un musicien. Le sujet est poétique et la composition en est pleine de sentiment et d'émotion; on sent l'inspiration dans l'attitude de ce jeune homme agenouillé sur le plus haut sommet d'une montagne et qui étend les bras en brandissant sa lyre, tandis qu'au-dessus de lui, couchée dans les nuages et bercée par eux, la Gloire endormie tient un rameau de laurier".

And of Gaulard's fine cameo "L'Enlèvement de Déjanire", the same writer says :

"L'artiste a bien tiré parti des différentes couches de la belle et

grande gemme qu'il a su choisir; il y a même dans son œuvre de la profondeur comme dans une médaille de Roty, et l'archer qui vient de percer d'une flèche le centaure Nessus est bien placé dans le lointain."

M. Gaulard is one of the foremost Gem-engravers of our times, and belongs to the school of H. François, Georges Lemaire, G. Tonnelier, Galbrunner, and B. Hildebrand.

BIBLIOGRAPHY. — Chavignerie et Auray, *op. cit.* — L. Bénédite, *Catalogue du Musée du Luxembourg*. — É. Babelon, *La Gravure en pierres fines*, Revue de l'Art, nov. 1900.

GAULARD, LUCIEN ACHILLE (*French*). Gem-engraver, born at Paris; pupil of M. Frank; resides at Saint-Clair-sur-Epte (Seine-et-Oise).

At the Salon of 1902 he exhibited a figure of Bacchante, on a sardonyx cameo of three strata.

GAUQUIÉ, HENRI (*French*). Sculptor, born at Flers-lès-Lille (Nord); pupil of Cavelier and Fache. At the Salons of 1881 and 1882 this artist exhibited Portrait-medallions in bronze and clay.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GAURAMUS ANICETUS. This signature (?) is found on a gem in bloodstone, representing a combat between a dog and wild boar. King thinks the name may be that of the dog.

BIBLIOGRAPHY. — King, *Antique Gems*, London, 1860.

GAUSBY, MARRIAN AND (*Brit.*). A Birmingham firm of Die-sinkers, who issued in 1846 several pattern coins. The Montagu Collection contained a set of Pattern pieces, comprizing the Ten, Five, Two and One Cent pieces; obv. Head of Queen Victoria to l., hair tied in knot behind, plain fillets; MARRIAN & GAUSBY D. BIRM. below the head; no legend; broad rim, within which is a beaded circle, on both sides; R. SMITH ON DECIMAL CURRENCY 1846; floral ornament each side of date; in the centre in two lines, indication of value; edge plain, *extremely rare*.

Vide MARRIAN & GAUSBY.

BIBLIOGRAPHY. — Spink, *Catalogue of Mr. Montagu's Collection of Coins from George I. to Victoria*, London, 1891.

GAUTHERIN, JEAN (*French*). Sculptor, born at Ouroux (Nièvre), on the 19th of December 1840; knighted in 1878. Since 1865, this artist has occasionally exhibited Portrait-medallions in clay and bronze at the annual Paris Salons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GAUTHERON, ANTHOINE (*French*). Engraver at the Mint of Montpellier, during the fourth decade of the seventeenth century.

BIBLIOGRAPHY. — A. Barre, *Graveurs particuliers des monnaies de France*, Annuaire de numismatique, 1867.

GAUTHIER, CHARLES (*French*). Sculptor, born at Chauvirey-le-Chatel (Haute-Saône) on the 7th of December 1831; pupil of Joffroy; knighted in 1872.

By him are various Portrait-medallions in clay and bronze which have been exhibited at the Annual Paris Salons since 1854.

BIBLIOGRAPHY. — Chavignerie et Auveray, *op. cit.*

GAUVAIN, JACQUES (*French*), surnamed **PICARD** or **LE PICARD**. Goldsmith, Engraver and Medallist of Lyons, where he appears to have settled from Picardy. His name is variously spelt: Gauvain, Gauveyn, Gauvyn, Gouveyn, Gaveyn, Gavain, Gauvan, Gavan, Cauvain and Cavan. In contemporary documents he is also styled. "Jaques Gauvey dit Astrigot, orphèvre", and "Maistre Jaques l'orfèvre"; on medals with his portrait: IACOBVS GAVVANVS and IACOBVS GAVANVS. Gauvain's first wife was the daughter of Jean le Père, the artist of the celebrated gold porcupine medal presented to Louis XII., 1499, &c.

In 1521, Gauvain was elected to the office of Coin-engraver to the Mint of Grenoble; in 1523, he engraved the dies of the Blancs à la couronne or Douzains, and also those of the Ecus au soleil and Testons. He was succeeded in this post by Jehan Farbot in 1524. At the same time, Gauvain was carrying on the trade of a goldsmith at Lyons, and from a document, we learn that he valued his work at one écu d'or per day (about £ 2 of our money).

We know the following medals by Jacques Gauvain; they are all cast:

1. Obv. .IACOBVS.GAVANVS.AVRIFABER. Portrait of the artist to r. No R. (Berlin Cabinet; T.W. Greene Coll.) Size: 51.6 mill.

2. Obv. .IACOBVS.GAVVANVS.AVRIFABRI. 1523. Bust to r. No R. (T.W. Greene Coll.). Size: 45.6 mill.

3. Obv. .IACOBVS.GAVVANVS. Bust to r. No R. (Louvre Mus.) Model in clay.

4. Medal of Queen Eleonora (now lost).

5. Medal of the Dauphin Francis (Æ specimen in the Collection of M. Chabrières-Arlès).

6. Medal of Chancellor Duprat (now lost).

These three large medals in gold were presented in 1533 by the Consulate of Lyons to Queen Eleonore, the Dauphin Francis and the Chancellor Legate of France on their visit to Lyons.

7. Medal of Margaret of Austria: obv. MARGARITA CAESARIS

MAXIMILIANI FILIA. Bust to r. R. VICTRIX FORTVNAE FORTISSIMA; ex. VIRTUS. Virtue leaning against column; at her feet, Fortune prostrate (Cabinets of Brussels and Vienna; Coll. Jules Bizot). Size : 39. 1 mill.

The artist was probably residing at Brussels when he was entrusted with the execution of this medal.

M. Rondot surmises Gauvain to be the author of the medals of François Clouet, François de la Colombière and Thomas de Gadagne from the similarity of style and treatment with those signed by him.

Jacques Gauvain's name is mentioned for the last time in 1547; he was then probably a little over seventy years of age.

This artist's work bears some analogy with that of Flemish masters, whilst the composition savours of Italian influence.

BIBLIOGRAPHY. — Natalis Rondot, *Jacques Gauvain, orfèvre, graveur et médailleur à Lyon au seizième siècle*, Lyon, 1887.

GAVANI, JACOBUS. *Vide JACQUES GAUVAIN* *suprà*. Dr Merzbacher has erroneously ascribed the following medal to an Italian goldsmith of the first half of the sixteenth century. The name is only the latinized form of Jacques Gauvain. Æ. Mm. 51. Obv. JACOBVS, GAVANVS, AVRIFABER. Bust to r. (*described above*).

BIBLIOGRAPHY. — Dr Eug. Merzbacher, *Kunst-Medaillen-Katolog*, München, 1900. — *Cat. Rolas du Rosey*, 2773.

GAVARDINO (*Ital.*). Goldsmith, and Niello-engraver of the sixteenth century.

BIBLIOGRAPHY. — Duchesne, *Les Nielles*, Paris, 1825.

GAVARDINO so-called; actual names, **ANTONIO** and **FRANCESCO BALZANI**, father and son (*Ital.*). Both occupied the post of Coin-engraver at the Mint of Bologna, the former before 1545, the year of his death, and Francesco, for a short time afterwards. They are praised for having been very efficient in their art. Francesco was succeeded by Cornelio Malvasia, who belonged to a noble Bolognese family.

BIBLIOGRAPHY. — Francesco Malaguzzi Valeri, *La Zecca di Bologna*, 1898.

GAY, LYDIA (*Brit.*). Contemporary Sculptor and Medallist, of the school of Alphonse Legros. At the Royal Academy Exhibition of 1899, her Portrait-medallion of Miss Lancaster was generally admired. She is also the author of Portrait-medallions of Lord Kelvin, Prof. Thomas Huxley, and of others, unnamed, exhibited at the Society of Medallists' Exhibition in 1897, with Prize-medals, &c.

GAYRARD, PAUL (*French*). Son of Raymond Gayrard, born at Clermont (Puy-de-Dôme), died on the 2nd July, 1855; Sculptor and Medallist; pupil of his father and others; was awarded medals of the

second class in 1834 and first class in 1846; decorated with the Legion of Honour in 1853.

By him are Portrait-medallions of public and private persons, which were exhibited at the Salons between 1831 and 1855. The Catalogue of 1837 mentions a frame of medals in bronze, which are however not described.

BIBLIOGRAPHY. — Jules Duval, *Raymond Gayrard*, Paris 1859.

GAYRARD, RAYMOND (*French*). Sculptor, Medallist and Gem-engraver, born at Rodez (Aveyron) on the 25th of October, 1777; died at Paris on the 4th May, 1858. Of humble birth, Gayrard displayed very early an uncommon disposition for artistic pursuits. Between 1796 and 1802, he served under the French Republican flag in Italy and Switzerland, and was wounded at the Battle of Zurich. After the peace of Amiens, he settled down at Paris and devoted himself henceforth entirely to chasing and engraving, and worked for several goldsmiths, continuing in the meantime to study sculpture and the glyptic art under Boizot, Taunay, Jeuffroy and other masters. The artist very soon distinguished himself and obtained encouragement from the highest circles. Denon took him under his protection, and from 1810 to the date of his death, Gayrard's career was but a long series of success. The French government rewarded his talent by knighting him in 1825.

Gayrard was above all a medallist, but he has done very fine work as a sculptor and statuary; he is known also as a poet and moralist.

His biographer, M. Duval, describes 211 medals, 78 statues, 41 low reliefs, 46 busts, 101 medallions, 20 gems, a chased vase and a fine chalice by him, but he adds that this list does not represent the whole of his work, as the medallions alone number probably 300 specimens.

Gayrard cannot be said to have influenced medallic art to a great extent; he is not the master of a school, and although a good portraitist, he adhered in his style to the old principles of the eighteenth century; nevertheless he is worthy to occupy an honourable place amongst the most eminent artists of his time.

Of especial interest to English collectors are this medallist's commemorative pieces of the Naval Engagement off Malaga, 1704; — The Bridge at Almaraz, 1812; — Roger Bacon; — The French people to the English nation, 1838 (the last engraved in collaboration with Caqué).

Though not complete, the following is a fairly representative list of Gayrard's medallic works.

COMMEMORATIVE MEDALS

1807, Battle of Montenotte, obv. (*illustrated*); — 1806, Ticket for the Masonic Lodge, “La Clément Amitié”; — 1807, Road from Nice to Rome; — Sébastien Hillaire; — 1808, Imperial University (jeton); — 1810, Commission of Secret remedies; — Marie-Louise and Napoleon; — Another variety, with different busts; — Napoleon, Marie-Louise and Francis II., (2 var.); — 1812, Heur et malheur (jeton, 2 var.); — Love and Fortune (jeton); — Napoleon the Great; — 1813, The Coal trade (jeton); — 1814, The French Empire, obv. Bust of Napoleon, R. Eagle on fulmen; — Francis II. visits the Paris Medal Mint; — Frederick William III. of Prussia visits the Mint; — Charles Philip of France (*Rien n'est changé en France, il n'y a qu'un Français de plus*); — 1815, Charles Ferdinand, Duke of Berry (*Soldats, ne tirez pas; nous sommes tous Français*); — Louis Antoine, Duke of Angoulême; — Maria The-



Battle of Montenotte (obv.), by R. Gayrard.

resa Charlotte, Duchess of Angoulême; — Second Return of Louis XVIII.; — The Paris Bar; — 1816, Louis XVIII., King of France (*Aucun des articles de la Charte ne sera révisé*); — Louis XVIII. distributing Colours to the army; — Homage to Louis XVI.; — Transfer of the ashes of the Duke of Enghien to Vincennes Chapel; — Caroline-Fernande, Duchess of Berry (*Connexa lilia crescunt*); — The Duke and Duchess of Berry (2 var.); — 1817, The Famine of 1817; — 1818, Retreat of the Allies; — The Count of Toulouse, Admiral of France; — Battle of Velez-Malaga; — The Water from the Ourcq brought to Paris; — Reconstruction of the Bridge of Millau; — The Church of Notre-Dame de Lorette; — 1818, Louis XVIII., King of France and Navarre; — Nicolas Gérardin of Orleans; — The Slaughter-house of Orleans; — Building of the Chapelle du Temple; — The Fire-engine of Marly; — The Paris

Custom house (Octroi); — Church of Noisy-le-Sec; — Church of Bercy; — Church of Prés-Saint-Gervais; — Church of Montrouge; — Town Hall of Le Mans; — Inauguration of the Law Courts of Orleans; — The Corn Exchange of Orleans; — 1817, Exhibition Award medal; — Society for the Amelioration of Prisons; — 1820, Bridge of Livorno; — Award medal; — Completion of the Bridge of Bordeaux; — Quiroga, Spanish general; — Vaccination in the provinces; — Assassination of the Duke of Berry (3 types); — The Duchess of Berry (*Non est dolor sicut dolor meus; nupta 17 jun. 1816, orba 14 febr. 1820*); — The Duke of Berry R. Henry IV.; — Charles Ferdinand, Duke of Berry, Regrets of the Society of Friends of Art; — To the Memory of the Bourbons who perished under the assassin's steel; — The Department of the Nord to the Memory of the Duke of Berry; — Birth of the Duke of Bordeaux (6 different types); — Louis XVIII. (*Ne dis plus, ô Jacob, que le Seigneur sommeille*); — 1821, Baptism of the Duke of Bordeaux (2 var.); — Treaty of Commerce between France and America; — 1822, Re-establishment of the statue of Louis XIV. on the Place des Victoires; — Plague of Barcelona; — Ferdinand VII., King of Spain; — Cadiz taken; — 1823, Triumphal Entry of the Duke of Angoulême in Paris (2 types); — 1824, Lesueur, French painter; — Death of Louis XVIII.; — Saint-Louis, King of France; — Re-establishment of the statue of Henry IV.; — Bust of Louis XVIII.; — Charles X., King of France; — Accession of Charles X.; — Charles X. swears to maintain the Constitution; — Agricultural Prize Medal of Senegal; — Church of Saint-Vincent-de-Paul; — Bridge of Moissac; — Bridge of Saumur; — Law Courts of Périgueux; — Monument at Légé to the memory of Charette; — Bridge of Roche-de-Glun (Drôme); — Church of Saint-Denis au Marais; — Church of Neuilly; — Cambrai Hall of Varieties; — Restoration of Cambrai Hospital; — Restoration of the Chamber of Deputies; — Thanksgivings for the accession of Charles X.; — Honorary Council of the Royal Museums; — 1825, Coronation of Charles X. (5 var. one *illustrated*); — The King enters Paris; — Bolivia independent; — Monument to Louis XVI.; — 1827, Charles X. at Amiens; — The King at Arras; — Charles X. and the Dauphin visit Colmar; — 1830, Manufacture of Saint-Gobain (jeton); — Algiers taken; — Liberty of the Press (*En publiant elle éclaire*); — Universal fraternity; — Distribution of Colours to the Garde nationale by Louis-Philippe; — Bust of Louis-Philippe; — 1832, Louis-Philippe, King of the French; — Mgr de Quelen; — 1839, The "Providence" Fire Insurance; — 1841, The Loire Railway (jeton); — 1842, Viscount de Bonald; — 1843, S. E. Cardinal du Pont, Archbishop of Bourges; — 1844, John and Joseph Darcet; — France crowning Printing; — Exhibition Award

Medal; — The Central Railway; — Cardinal du Pont, R^x. St Gregory's house at Neuville; — Mgr Affre, Archbishop of Paris; — Henry of France; — 1847, Cardinal Giraud, Archbishop of Cambrai; — Mgr Clausel de Montals, Bishop of Chartres; — Life Insurance Society "La Providence"; — Marriage of Leopold, King of the Belgians; — 1848, French Republic; — Death of Mgr Affre (*Au martyr de la charité chrétienne*); — 1849, The National Assembly; — Promulgation of the Constitution; — French Republic; — 1850, Award Medal of the French Republic; — National Agricultural Show (3 types); — Agricultural Society of Clermont (Oise); — Industrial Exhibition; — Ministry of Agriculture; — Agricultural Society of Chartres; — The Plague of 1850; — Eugène de Genoude, Director of the "Gazette de France"; — Pius IX. returns to Rome; — Pius IX. visits the wounded French soldiers; — Savings Bank of Senlis (jeton); — 1851, Victor Emmanuel, King of Sardinia; — The Queen of Sardinia; — Reception of the Lord Mayor of London; — Fine Art Exhibition; — 1852, France crowning the Fine Arts; — Bank of Algeria; — Town of Gray, Plague medal; — H.I.H. Princess Mathilda; — Election of Louis-Napoleon; — Conversion of the French Rente; — 1855, Queen Victoria visits Paris; — The King of Sardinia visits Paris; — The new "Hôtel de Ville" of Havre; — M^{me} Virginie Ancelot; — M^{me} de Saint-Surin-Cendrecourt; — 1856, Peace of Paris; — 1857, St Theresa; etc.

By Gayrard are also: 1839, Male portrait; — Female portrait; — 1840, Comte de Sabran; — Pelouze, Member of the Institute; — Garnier; — Nibelle; — Baillot; — Zimmermann; — du Theil; — M^{lle} Flaugergues; — 1841, Prince Eugène de Beauharnais; — M^{me} P***; — 1842, Mrs Julia Fitz-Gerald; — Colonel Carcenac; — Mrs Geraldine Fitz-Gerald; — Dumoutin Célestin; — P. Pâris; — Emile Deschamps; — F. Reiset; — Charles de Bousquet; — Pierre Jeannin, French jurisconsult; — Inauguration of the Sèvres Starting post, 1824; — Insurance Company "L'Union", etc.

NUMISMATIC PORTRAIT GALLERY

Abeilard; — Bacon; — E. de Beauharnais; — Bossuet; — Calvin; — Cervantes; — Charles V. of Germany; — Cherubini; — Coligny; — General Dampierre; — Dante Alighieri; — Duguesclin; — Fénelon; — Francis I.; — Galileo Galilei; — Glück; — Grétry; — Guttemberg; — Héloïse; — General Hoche; — Hoche, Commander in chief; — President Jeannin; — Marshal Lannes; — Leo X.; — Clément Marot; — Mazarin; — Michael-Angelo; — Molière; — Auger de Montyon; — Dr Etienne

Pariset; — Raynal; — M^{me} de Sévigné; — Tomaso Sgricci; — Suffren; — De Thou; — Turenne.

PORTRAIT-MEDALLIONS

The Comte de Chambord and Henry IV.; — Chateaubriand; — M.A^{***}, Greek priest; — Viscount of Arlincourt; — Baillot; — Eugène de Barrau; — Hippolyte de Barrau; — Bauchesne; — Beau-regard, editor of the "Gazette de France"; — Boissonnade, Architect; — Boucharlat, Mathematician; — Charles de Bousquet; — Pierre Cabrol; — Elie Cabrol; — Colonel Carcenac; — Viscount de Canisy; — Philarète Chasles, Professor at the College of France; — Viscountess de Contades (Duchess of Luynes); — M^{lle} V^{ne} de Contades (Duchess of Chevreuse); — Count Max. of Damas; — Abbé Deguerry, curate of the Madeleine at Paris; — Edm. Delvincourt; — R.P. Dominique; — Delzers; — Emile Deschamps; — M^{me} Dumont; — Jules Duval; — M. Dutheil (2 types); — Count Estourmel; — Ferrand; — Mrs Julia Fitz-Gerald; — Miss Geraldine Fitz-Gerald; — M^{lle} Pauline Flaugergues; — M^{me} de Fontmichel; — M. Garnier, Painter; — Gustave Gayrard; — Abbé Gayrard; — M^{lle} Marie Gayrard; — Girou de Buzareingues; — Louis Girou de Buzareingues; — Emile Glandy; — Ch. Gos-selin; — M. Guizard; — M^{me} Guizard; — The children of M. Guizard; — Jules Hocédé; — Abbé Just; — Armand d'Izam; — Charles Lacretelle; — Charles de Ladoucette; — M^{me} Ch. de Ladoucette; — M^{lle} B. de Ladoucette; — Baron de Lamotte-Lan-gon; — Pierre Lamotte; — Latour-Dumoulin; — Guillon-Lethière; — Jean Lemoine; — Dr Le Saulnier; — Henri de Libessart; — de Ligny; — Edouard Loche; — M^{me} Savarin Loche; — Paul de Lourdoncix; — M^{lle} de Malleville; — M. de Malleville; — General Marcy-Monge; — Monseignat; — Montmerqué; — Célestin Moreau; — Baron de Muller; — Abbé Mutel; — Nibelle, Lawyer; — Désiré Nisard; — Oury; — Jules Pagezy, Mayor of Mont-pellier; — Sophie Pannier; — Paulin Paris; — Pelouze; — Petit-Radel; — de Portets; — Poujoulat; — de Puymaurin, Director of the Mint; — Regnault; — M^{me} Jacques Reiset; — Frédéric Reiset; — Jules Reiset; — Count Gustave de Reiset; — Henri de Reiset; — Ferdinand Riant; — Abbé Rozier; — Count Henri de Ruolz; — Count de Sabran; — Xavier Saintine; — Seghers, Musician; — Adolphe Trébuchet; — Abbé Trébuquet; — Edouard Turquety; — Dr Vallerand-Lafosse; — Viennet, of the French Academy; — Berger de Xivrey; — Zimmermann, Composer; etc.

PATTERN COINS

In 1848, Gayrard was one of the competitors for the engraving of the coins of the Second Republic. He submitted to the Mint



Pattern Five Franc piece, 1841, by Gayrard.

Patterns for the 20 Franc piece, 5 Francs (*illustrated*) and Copper currency.

ENGRAVED GEMS

Helmeted head of Napoleon, onyx cameo; — Napoleon in triumphal chariot, onyx cameo; — Napoleon enters Moscow; — Henry IV. at Arques (2 var.); — Second return of Louis XVIII. ; — Cadiz taken; — Baptism of Our Lord; — Portrait of Alexander I. of Russia; — Frederick-William of Prussia; — Murat, King of Naples; — Louis XVIII., King of France; — Comte de Chambord; — Cardinal du Pont; — Cardinal Giraud; — Charles de Ladoucette; — P. Lamotte; — Pelouze; — Raymond Gayrard; — Gustave Gayrard; — Head of Jesus Christ; — Head of the Virgin; — Head of St Joseph; — Birth of Jesus Christ; — Jesus Christ and the Disciples at Emmaüs; — Death of Christ; — Christ in heaven; etc. Several of these are shell camei.

Gayrard was a modest man, and died beloved by all his surroundings. He has described his life in the following rhymes.

Quelques flatteurs m'ont dit que j'animais l'argile,
Que l'acier fut toujours à mon burin docile,
Et que sous mon ciseau le marbre palpitait.
Sans croire à ces discours, mon cœur s'en délectait...
Ah! je dois l'avouer, la louange m'enflamme,
C'est elle qui séduit, qui subjugue mon âme!
Pour elle, jeune encor, j'ai quitté le repos;
Jusqu'à la paix d'Amiens, j'ai suivi nos drapeaux.
Après la guerre, aux arts j'ai demandé la gloire.
Oui, je te préfèrais, pacifique victoire!
Invente, m'écriais-je, invente et tu vivras;
Et puis j'ai dit au ciel : Seigneur! tu m'aideras.

Mais, hélas! tout s'éteint, et la froide vieillesse
Vient blanchir mes cheveux et calmer mon ivresse;
Je suis un vieux luteur, fatigué de combats;
Sur ce qu'il est, pour Dieu! ne jugez pas mon bras.
A quiconque voudrait me faire cet outrage
Je cite mes travaux et rappelle mon âge.

Speaking of Barye, Desboeufs and Gayrard, the eminent critic, M. Roger Marx says : " Ces artistes, sculpteurs et médailleurs tout ensemble, proclament l'unité, la solidarité de l'art et c'est comme l'espoir d'un relèvement prochain. "

BIBLIOGRAPHY. — Jules Duval, *Raymond Gayrard, Graveur et statuaire*, Paris, 1859. — Chavignerie et Auvray, *op. cit.* — *Grande Encyclopédie*. — R. Marx, *Médailleurs français*, Paris, 1897. — Do, *Les Médailleurs modernes en France et à l'Étranger*. — Bolzenthall, *op. cit.* — Franks & Grueber, *Medallic Illustrations of British History*, London, 1885. — H. A. Grueber, *British Museum Guide of English Medals*, London, 1891. — *Revue suisse de numismatique*, 1892. — F. de Saulcy, *Souvenirs numismatiques de la Révolution de 1848*. — Dr F. P. Weber, *English Medals by foreign Artists*, London, 1894. — Hennin, *Numismatique de la Révolution française*, Paris, 1826. — Mudie, *National Medals*. — Thomsen, *op. cit.* — A. Evrard de Fayolle, *Histoire numismatique de la Chambre de commerce de Bordeaux*, 1900.

G. B. (in monogram) or I. G. B. *Vide* JOHANN GEORG BUTTNER. Mint-master at Cassel, 1657-1680.

G. B. or . B. . *Vide* GEORGE BOWER. London Medallist, 1650-1690.

G. B. *Vide* GEORG BINNENBOSE (Binnenbohs). Mint-master at Höxter, 1683-1688, and Steuerwald, near Hildesheim, 1689-1690.

G. B. *Vide* GIAMMARIA BASSI. Medallist of Bologna, 1692.

G. B. *Vide* GIROLAMO BONLINI. Mint-inspector at Venice, 1757.

G. B. *Vide* GEORG BARBIER. Die-sinker at Düsseldorf, 1765-1803.

G. B. *Vide* JOHANN GEORG BUNSEN. Mint-master at Frankfort-on M., 1790-1833.

G. B. *Vide* GEORG (VALENTIN) BAUERT. Die-sinker at Altona, 1790-1840.

G. BET. *Vide* I. G. BETULIUS. Die-sinker at Stuttgart, 1786-1797.

G. B. M. *Vide* GEORG BEST. Mint-master at Coburg, 1585.

G. B. P. *Vide* GIOVANNI BATTISTA POZZO. Die-sinker at Rome, 1580-1590.

G. B. V. F. G.... *Vide* **BARTOLOMEO VAGGELLI**. Die-sinker at Florence, middle years of the eighteenth century.

G. B. V. M. F. *Vide* **GYS BERT VAN HOELINGEN**. Die-sinker at Delft, 1770.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

G. B. (*Swiss*). Initials of an Engraver or Mint-master of Lucerne, found on an undated Florin of Forty shillings of the eighteenth century.

G. C. Initials of artist on medal of Frederick VI. of Denmark, 1833 (In Boston Collection). This medal which presents on **R.** a portrait of Dr Matthias Riben of Stockholm commemorates the convalescence of the King.

G. C. *Vide* **GIRARDINO CAGNASSONE**. Mint-master at Turin, 1556-1562.

G. C. *Vide* **GIUSEPPE CERBARA**. Die-sinker at Rome, 1820-1850.

G. C. B. *Vide* **GEORG CHRISTOPH BUSCH**. Mint-master at Ratisbon, 1773, † 1811.

G. C. F. *Vide* **GEORG CONRAD FEHR**. Mint-master at Darmstadt, 1741-1766.

G. C. R. *Vide* **GEORG CHRISTIAN REUSS**. Mint-master at Bremen, 1708-1710.

G. C. W. *Vide* **GEORG CHRISTOPH WÄCHTER**. Die-sinker, born at Heidelberg, 1729, worked many years at Mannheim, and was living in 1771 at St Petersburg.

G. C. W. F. *Vide* **G. C. WINKLER**. Die-sinker at Esslingen, 1769.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

G. D. *Vide* **GIULIO DONA**. Mint-inspector at Venice, 1675.

G. D. *Vide* **GUILLAUME DUPRÉ**. Medallist of Paris, 1597-1643.

G. D. B. *Vide* **G. DE BACKER**. Die-sinker at Namur, 1711-1715.

G. D. R. *Vide* **GEORG DANIEL RÖTENBECK**. Mint-master and Die-sinker at Nuremberg, 1668, † 1705.

G D V. *Vide* **GUILLAUME DUPRÉ**. Medallist of Paris, 1597-1643.

G. D. Z. *Vide* **GEORG DAVID ZIEGENHORN**. Mint-master at Oldenburg, Jever, Bielefeld, Zerbst and Minden, 1664-1675.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

G. D. (*Germ.*). Signature of a Die-sinker who worked for the Bavarian Court, towards the end of the eighteenth century. His initials are found on a medal of Charles Theodore, struck on the occasion of his marriage with Maria Leopoldine, Archduchess of Austria.

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien, 1896.

G. DE B. *Vide* **G. DE BÄCKER** (*Vol. I*, p. 41).

G D R (GR) probably **GEORG DANIEL ROETENBECK** (*Vide infra*). This monogram occurs on three medals : 1668, Georg Schweiger, Nuremberg sculptor; — 1671, Religious badge, obv. Christ. R. Paschal Lamb; — 1672, Johann Wilhelm Baier, Nuremberg theologian. Roetenbeck was born at Nuremberg in 1645 and died there in 1705.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884. — Doppelmayr, *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern*, Nürnberg, 1730.

G. E. *Vide* **GOTTFRIED EHRLICH**. Warden of the Saalfeld Mint 1623, in the employ of Wallenstein, 1628-1630.

G. E. *Vide* **GREGOR EGERER**. Mint-master at Prague, 1694-1709.

G. E. *Vide* **GEORG EHLE**. Die-sinker at Vienna, 1755-1759.

GEBEL, MATHES (*Germ.*). Sculptor of Nuremberg, *circa* 1523. *Vide* **MG** *suprà*.

GEBHARD, GEORG (*Germ.*). Mint-warden of the Franconian Circle, *circa*. 1624.

BIBLIOGRAPHY. — Dr Emil Bahrfeld, *Das Münz-und Geldwesen der Fürstenthümer Hohenzollern*, Berlin, 1900.

GEBHARDT, HANS (*Germ.*). Coin-engraver, *circa*. 1579-1588; 1579, Mint-master at Frankfort-on-M.; Mint-warden of the Franconian circle, 1597; later Mint-master at Nuremberg, "Amtmann in der Schau", 1597-1622. Ammon names him **JOHANN GEBHARD**. He appears to have worked in 1623 for Duke Karl of Troppau. Rüppel suggests this artist as the author of medals of Georg Weiss von Limpurg, 1579, and Mathias Ritter, 1588.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Wills, *Nürnbergische Münzbelustigungen*. — Friedensburg, *Studien zur schlesischen Medaillenkunde*, Schlesiens Vorzeit in Bild und Schrift, Breslau, 1895. — Nagler, *Monogrammisten*. — Rüppel, *Abzeichen, Namen und Initialen auf den für die Stadt Frankfurt gefertigten Münzen, &c.*

GEBHARDT, HANS (*Austr.*). Medallist, and Coin-engraver in Austria, 1605-1633; Mint-master at Glatz, *circ.* 1629. On some thalers of Ferdinand III. struck at the Mint of Glatz, which was opened in 1626, the initials of the engraver **H. G.** are found. This signature appears also on a rare Double Thaler of Eggenberg, 1629, issued by Duke John Ulrich (*Madai* 6786).

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen über österreichische Münzprägungen*, Wien, 1890. — Schlickeysen-Pallmann, *op. cit.* — Ad. Hess, *Reinmann Sale Catalogue*, 1892.



GEBHARD, GEORG (*Germ.*). Mint-warden at Fürth, middle years of the seventeenth century, succeeded to Georg Wagner. His initials occur on the coins.

BIBLIOGRAPHY. — Ammon, *Sammlung berühmter Medailleurs und Münzmeister nebst ihren Zeichen*, Nürnberg, 1778.

GEBHART, TOBIAS (*Austr.*). Warden of the Mint at Prague, 1561; elected Mint-master there in 1568. In 1569, on account of an outbreak of plague at the Mint, the works were transferred to Budweis, where Gebhart exercised his functions until 1577. He then returned to Prague, where he again filled the post of Mint-master, 1578-1583. At Budweis his mint-mark was a lion's jaw; at Prague, a star of six rays. In 1573, his salary of 200 Thalers was increased by an annual pension of 50 Thalers. The period of Gebhart's activity extended over the whole reign of Maximilian II. and part of that of Rudolf II.

BIBLIOGRAPHY. — Oesterreicher, *loc. cit.* — Fiala, *Beschreibung der Sammlung böhmischer Münzen und Medaillen*, Prag, 1888.

GEBHART, ULRICH (UTZ) (*Germ.*). Mint-master, Coin-engraver, and Medallist, of Saxon origin; perhaps a relative of Tobias Gebhart, named above. In 1518, he was appointed Mint-master at Leipzig, by Duke George of Saxony, and empowered to issue gold currency as well as Half Groschen and Hellers. In the following year, he entered the service of the Counts of Schlick as Master of the Joachimsthal Mint, where, in conjunction with Stephan Gemisch, he struck the first Thaler groschen. In 1522, he gave up his post, but returned in 1526. Two years after, Gebhart was engaged by King Ferdinand, receiving special instructions at Vienna on November 30, 1528. During his residence in the Austrian capital, he still worked in the capacity of engraver for the Joachimsthal Mint. 1530-31 we find him as Mint-master at Zwickau, and in 1532, he was apparently re-instated at Leipzig.

Gebhart was a clever Engraver. He engraved a large number of coin-dies and also several Medals of low-relief. His distinctive signs on the currency were: a Maltese cross , or a cross on crescent .

Amongst the medals by this artist, we may mention: Stetbe-

thaler of the Count of Schlick; — Portrait-medals of Christ; — Pestthalers of 1528, obv. The Crucifixion *R.* The brazen Serpent (Donebauer 4291, 2 & 3); — Religious Medal, obv. The Fall of man *R.* The Resurrection of Christ, with legend : + CHRISTUS + IST + AVERWECT + VON + DEN + TOTN + DVRC + DI + HERIKET + DES + VATRS + KO + 6 ALSO + SOLN + AVC + WIR + IN + EIM + NEVEN + LEBN + WANDELN + I + COR + 15 + TOI; — Religious Medal, Obv. The Crucified Christ between two soldiers *R.* The brazen Serpent and four Figures, legend : DER.HER.SPRACH.ZV. MOISE.MACH.DIR.EIN.ERNE.SCHLANG.VN.RICHT.SI. + ZVM.ZEIGE.AVF.WER.GEBISE.IST.VND.SIT.SI.AN. DER.SOL.LEBÆ; and others.

There are many religious medals by Utz Gebhart, some of which are rare.

Lot 236 of Dr Merzbacher's *Kunst-Medaillen-Katalog* (Mai 1900) was a medal in lead, without reverse, of Frederick III. and Maximilian I., by U. Gebhart. *Vide GEMISCH, STEPHAN* *infra*.

BIBLIOGRAPHY. — Eduard Fiala, *Das Münzwesen der Grafen Schlick*, Numismatische Zeitschrift, 1890. — Oesterreicher, *op. cit.* — Ad. Hess Nachf., *Felix Sammlung-Katalog*.

GEDEON, SALOMON (*Swiss*). Engraver, proposed as Master of the Lucerne Mint, in 1794.

GEEFS, ANTOINE (*Belg.*). Medallist, born in 1829, died at Schaerbeek, on the 27th August, 1866. He was a pupil of Braemt, Mint-engraver at Brussels. Amongst his best known medallic works are : International Free Trade Congress in Brussels, 1856 (with heads of Sir Robert Peel and Turgot); — International Exhibition at Dublin, 1865. Prize medal; — Portrait-medal of the painter Antoine Wiertz; — Correction of the water-course of the Escaut; — Inauguration of New Railways, 1859; — Abolition of the Octroi, with portrait of Frère Orban; &c. — Geefs engraved a number of local Prize Medals for agricultural and other shows, which are of little merit.

BIBLIOGRAPHY. — Dr F. P. Weber, *English Medals by Foreign Artists*, 1894. — *Revue belge de numismatique*, 1866, p. 427.

GEELHAAR, CASPAR (*Germ.*). Mint-inspector at Königsberg in Prussia, 1667-1670; Mint-warden, 1692; then Mint-master and Mint Councillor, 1722; died in 1728. He may be the author of a medal of Frederick William of Brandenburg, 1673, and of another of Duke George William of Brunswick-Celle.

GEERTS, EDOUARD LOUIS (*Belg.*). Medallist of Brussels, born in 1826, died at Ixelles, 24th November 1889. He was a pupil of the

sculptor van der Stappen, and is known by several fine medals : National Health Society, London, 1893 ; — Portrait of Dr Pierre Joseph van Beneden, Louvain (Boston collⁿ) ; — Professor J. S. G. Nypels, 1885 ; — General Saint-Paul de Sinçay, 1887 (obv. *illustrated*) ; — Marriage of Crown-prince Rudolph of Austria with



General Saint-Paul de Sinçay, 1887, by Ed. Geerts.

Princess Stephanie of Belgium, 1881 ; — Inauguration of the Monument to Adrien François Servais, 1871 (2 types) ; — North Sea Canal, Holland.

BIBLIOGRAPHY. — Dr F. P. Weber, *op. cit.* — Mittheilungen des Clubs der Münz-und Medaillen Freunde in Wien, 1890, p. 6. — Revue belge de numismatique, 1886, p. 114.

GEIS, E. (*Chil.*). Die-sinker residing at Lima. His name appears on a medal struck to commemorate the inauguration of a Line of Tramways at Lima, in 1878.

GEISS, CASPAR (*Germ.*). The initials **C. G.** appear on a medal by Sebastian Dattler commemorating the Marriage of Sophie Eleonore of Saxony with Landgrave George II. of Hesse-Darmstadt. Caspar Geiss was the designer of this medal. He was a town councillor, and died in 1640.

BIBLIOGRAPHY. — J. & A. Erbstein, *Erörterungen aus dem Gebiete der sächsischen Münz-und Medaillen-Geschichte*, Dresden 1888.

GEISSLER, JOHANN (*Germ.*). Stone-cutter at Munich, mentioned in Mint-documents between 1580 and 1586, for having cut armorial shields for the three young Margraves of Baden, and engraved seals.

BIBLIOGRAPHY. — J. V. Kull, *Aus bayerischen Archiven*, 1900.

GEISSLER, ANDREAS (*Germ.*). Seal-and Gem-engraver, 1561-1569, at Munich.

GEISSLER, JOACHIM (*Germ.*). Mint-engraver at Munich, 1592-1603.

GEISSLER, MARTIN (*Germ.*). Mint-engraver at Munich, 1603.

GEITZKOFER, GEORG (IÖRG) VON GAILENBACH IN HAUSHEIM UND MOSS. (*Austr.*). Mint-master and Coin-engraver, who died 14th July 1577. He was of Tyrolian origin. On June 8, 1559, Ferdinand I. sanctioned at Augsburg the appointment by Archduke Ferdinand of Geitzkofler as Warden of the Joachimsthal Mint. After the death of Puelacher, June 1563, he became Mint-master. His distinctive sign on the coins was a head of a chamois. There are several varieties of playing counters engraved by him, with his initials on obv. and those of his first and second wives, Barbara, and Ursula Geitzköfler.

It is quite evident that the medals signed, **IG**, Tetzl, 1552, and others, are not by this engraver, notwithstanding Nagler's and other writers' attribution.

BIBLIOGRAPHY. — Oesterreicher, *Regesten zu J. Newald's Publicationen*, &c. — Fiala, *op. cit.*

GELDNER, PETER (*Germ.*). Imperial Inspector of the Mint at Glo-gau, 1623. He obtained a lease of the Mint in 1624.

BIBLIOGRAPHY. — Friedensburg, *Studien zur schlesischen Münzkunde*, Schlesiens Vorzeit in Bild und Schrift, 1895.

GELHAAS, CASPAR (*Germ.*). Mint-master to the Margraves of Brandenburg, *circ.* 1700.

GELLI (*Ital.*). Die-sinker of the first half of the nineteenth century. Dr H. R. Storer has brought to my knowledge a medal with his signature struck on the foundation of a Library at Parma, 1836.

GELRE, GODEFROID VAN (*Belg.*). Goldsmith and Medallist of Brussels, *circ.* 1585-1604. Philip II. appointed him Councillor and Mint-master general, on the 6th of March 1585, and he was confirmed in his office by the Archdukes on the 7th of November 1600.

In 1589, he chased two gold medals with portrait of the King, and two others with that of the Duke of Parma, Governor-general of the Netherlands, to be presented, in the name of Philip II., by Ferdinand Lopez de Villanova, to several personages in Denmark, as a reward for services rendered. A few months after, he executed another Portrait-medal of the King, with a gold chain, for which he was paid 696 livres 7 sols. In 1594, he was ordered to make

four more, and again, in 1597, he received a further order. Whether this medal of Philip II. is that illustrated in *Van Loon*, vol. I, p. 496, remains open to doubt.

Godefroid van Gelre (also called **GODEFROID VAN GELDEREN**) was qualified in 1600 as Goldsmith to the Court of the Archdukes; he was still living in 1604.

In the Records of the "Chambre des Comptes", the name of **HANS VAN GELRE**, Goldsmith, is mentioned in 1613, as having supplied silver jetons of lower standard than that agreed to. Hans was probably the son of Godefroid van Gelre.

BIBLIOGRAPHY. — A Pinchart, *Biographies des graveurs belges*, Revue belge de numismatique, 1852, p. 273. — Van Loon, *Histoire métallique des XVIII provinces des Pays-Bas, depuis l'abdication de Charles-Quint jusqu'à la paix de Bade, 1716*, La Haye, 1722-1737.

GELUCWYS, JEAN (*Belg.*). Mint-master at Antwerp, 1478-1481. His distinctive mark was a tower. In 1488 he was elected to the office of Keeper of the coins of Luxemburg.

BIBLIOGRAPHY. — Georges Cumont, *Jeton de Jean Gelucwys*, Gazette numismatique française, 1899.

GEMISCH, STEPHAN (*Austr.*). Mint-master at Joachimsthal in conjunction with Ulrich Gebhart (*q. v.*), 1519-1522, under Count Stephen of Schlick. They issued Double, Single, Half and Quarter Thaler groschen, which were probably engraved by Ulrich Gebhart.



Joachimsthaler, issued by Stephan Gemisch & Ulrich Gebhart.

The name of *Thaler* is supposed to be derived from Joachimsthal, where this denomination is said to have been first struck. The Joachimsthalers (or Thalers) of 1519 are undated; the dated series begins with 1520. On the obv. is the legend: ARMA DomiNO-Rum SLICORV^m STEFANI ET FRATRum COMITV^m De BASAIA Figure of St Joachim holding shield of arms; and on R^x. LVDO-

VICVS PRIMVS DE GRACIA REX BOEMIE. Crowned Bohemian lion rampant to l.

I extract from Fiala, p. 394, the following particulars relating to the striking of these first Thalergröschen: "Ueber die Prägung der ersten Thalergröschen schreibt Mathesius in seiner Sarepta: Es ist heut zu tag nicht ein gemeine kunst in der gieszkammer ein beschickung zu machen und ordentliche und gebürliche korn und schlag behalten und ein rund und rein gepreg auff ein circkel rechte und ebne platten pregen wie auch hiezu vil mühe unnd harter arbeit gehöret wenn man die grossen stück silber mit meisseln zuschrottet und in die tiegel eindrenget und darnach das rot nach gesetzter prob zusetzet und recht beschicket wie es der halt erfordert. Item so man aus dem zerlassenen werck silber zeinen geusset unnd dünne schlegt und nachdem sie wieder gluert fein zuschrottet oder schröttling drausz stückelt unnd mit quetzschemmern breit schlegt oder quetzschet und in der glühpfeifen wider abgluert und folgend mit der benemtscheer beschneidet oder benimmt dasz ein jedlichs stück sein schrot und gewicht behelt. Item wenn man solch benommen gelt wider zugleichet und es zum drittenmal gluert unnd darauff in den beschlagzangen mit platthemmern beschlegt und kurtz beschlagen gelt drausz macht und nachdem es abermals gegluert und wider gequetscht und beschlagen ist zu Churfürsten machet, drauff es wider gegluert und geklopfft und die platten weisz gemacht wenn sie in weinstein gesotten werden. Als den werden die platten rein gepreget wenn pregestock und pregeisen rein geschnitten und woll aufeinander gefüget und der preger seiner kunst gewisz und fertig ist. Da aber die geschlagene münztz nicht rein oder zu grund angangen unnd sie keppicht vergriffen verruckt zukeut oder suschrickt ist das nennet man von der eisen oder ihrem schmidstock der vom schmiden oder stückeln also genennet cisa-lien die setzet man neben den andern so ir schrot korn und gewicht nicht haben wider in tiegel und guesset und münztet es vom neuen. So vil mühe und arbeit gehöret hiezu wenn man was reines und saubers machen wil".

On the value of the Thalergröschen, the same Mathesius writes: "Heut zu tag halten anderthalber alter Joachimstaler zwölf quintet, so vil gilt ein ungerischer gulden. Darumb gilt heut zu tag das gold zwölf mal so vil als das silber; denn was dem golde am grad fehlet das gehet dem vermünztten silber am korn ab."

BIBLIOGRAPHY. — Fiala, *Beschreibung der Sammlung böhmischer Münzen und Medail-len des Max Donebauer*, Prag, 1888. — Johannes Mathesius, *Bergpostilla oder sarepta*.

GENDRE CLÉMENT (*French*). Sculptor and Engraver of Lyons, 1626-1648. In 1633 he was Coin-engraver at the Mint there. Some of the Consular jetons of 1647 are known to be by him, and he is

the author of several medals : Charles of Neufville, Marquis of Villeroy ; — Commemoration of the Building of the Chapelle de la Confrérie des Pénitents blancs de Notre-Dame du Gonfalon ; — The Hôtel-de-Ville of Lyons (partly the work of Jean Warin, but not the celebrated Paris medallist).

BIBLIOGRAPHY. — Natalis Rondot, *Les Médailleurs lyonnais*, Lyon, 1896. — Stanislas Lami, *Dictionnaire des sculpteurs de l'école française*, Paris, 1898. — N. Rondot, *Les Graveurs lyonnais*, Mâcon, 1897.

GENGEMBRE, C. A. I. (*French*). Coin-engraver at Hamburg, during the Napoleonic period. In 1809 currency was issued, during the blockade by Marshal Davout, with engraver's signature **C.A.I.G.** ; the same dies were used again in 1814.

GENGEMBRE, PHILIPPE (*French*). Superintendent of the Machinery at the Paris Mint (*Mécanicien des Monnaies*), 1796, and later on Inspector-general of the Coins. He invented a machine for counter-marking coins, and altering the indication of value of the Two Decimes to One Decime, and One Decime to Five Centimes. Hennin describes the process as follows : " Ces machines consistaient principalement en fraises d'acier qui, tournant avec vitesse, enlevaient le chiffre 2 et la lettre S au revers des pièces de deux décimes, à la manière de la gravure sur verre ; puis en moutons de petite dimension qui frappaient la contremarque : UN. Des moyens mécaniques étaient en outre disposés pour que les pièces ne fussent entamées et contremarquées qu'aux endroits convenables. Ces machines étaient construites de façon, et les ouvriers acquirent une telle habitude de ce travail, qu'un seul homme, de ceux qui devinrent les plus habiles, effaçait 17.000 pièces dans une journée de dix heures, ou en contremarquait 42.000 dans le même espace de temps." In 1797 Gengembre invented another machine which cut the flan out from the metal and struck the piece in one blow of the hammer. Only one centime pieces were struck with this machine. There is a pattern issued by this process.



Obv. LIBERTÉ L'AN CINQ. Head of Liberty, wearing Phrygian bonnet, to l. R. In the field : COUPÉ ET FRAPPÉ EN MÊME TEMPS PAR PH. GENGEMBRE (sev. varieties).

In 1799 Gengembre executed a pattern Para for Egypt : Oov UN PARA within border of dots. R. Lotus branch. This coin was made at the request of Bonaparte, but the French occupation of Egypt did not last long enough to allow of the striking of a regular coinage at the Paris Mint. Of an 8 and an 9 there are pattern coins by Gengembre, with bust of Lavoisier, and of an X, with bust of Bonaparte (engraved by Jaley).

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Hennin, *Histoire numismatique de la Révolution française*, Paris, 1826.

GENNARI, L. (*Ital.*). Medallist of the beginning of the nineteenth century, who worked for the Papal Court under Pius VII., Leo X., and Pius VIII.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

GENNARO, MARIA ANTONIO DI or also **ANTONIO DE JANUARIO** (*Ital.*). Medallist, born at Naples, where he was working in 1702 for the King. Between 1713 and 1725, he resided at Vienna, and in 1730, we find him again at Naples. He died in 1744. By a resolution, dated Vienna, 18. December, 1713, this engraver was appointed "Kays. Münz Eysenschneider" at the Mint of Vienna, with a yearly income of 600 florins; and in 1731, he became Director of the Vienna "Graveurakadémie".



Antonio Magliabecchi, by Gennaro.

Gennaro engraved a number of the coins issued at the Vienna Mint under Charles VI., and also worked for Saxony and Poland. His initials appear as well on Salzburg Thalers of 1723 and 1724.

Amongst his most noteworthy medals are : Leopold I. (*Domanig*, n° 212); — Empress Amalie, widow of Joseph I., 1711; — Charles VI., Peace of Vienna, 1725; — Antonius Rambaldus Collalti, 1723; — Antonio Magliabecchi, Librarian at Florence, 1633-1714 (*illustrated*); — Leopold I., Incorporation of Trans-

sylvania into the Holy German Empire, 1690-1705; — Empress Elizabeth Christina, 1723; — Another, undated, *R.* REGNA IOVIS CONIVNX; — Johann Joseph Graf von Waldstein, 1716 (the Donebauer specimen realized 175 Mk. at Hamburger's Sale, Theil IV, Raritaten-Cabinet, April 1900, lot 115); — Livius Odescalchus; — Marriage of King Charles III. of Naples, 1738; — Antonius Pignatelli of Belmonte, 1727.

On a bronze medal with portrait of Gennaro is the inscription : *Caes. Numism. Sculptori 1738.*

His works are numerous.

Gennaro's signature appears variously as follows : *G. F.* ; *D. G. F.* ; *DE GENNARO* ; *DE GENNARO F.* ; *D. G.* ; *De G.* ; *DE GEN* ; *GENHARO* ; *A. D. I.* ; *ANT. DE IANUARIO* ; *A. D. IANVARIO F.* ; *ANT. DE IANVARIO NEAPOLITANVS F.*

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Domanig, *op. cit.* — Fiala, *Beschreibung der Sammlung böhmischer Münzen und Medaillen des Max Donebauer*, Prag, 1888. — Ammon, *op. cit.* — Kirmis, *Handbuch der Polnischen Münzkunde*, Posen, 1892. — Ad. Resch, *Siebenbürgische Münzen und Medaillen*, Hermanstadt, 1901.

GENNETAIRE, CLAUDE (*French*). Master of the Mint at Nancy, from the 7th of July 1620 until 1624. He was the son of Nicolas Gennetaire. He issued Testons, Gros, Half, and Quarter Gros, Liards, and Double Deniers, engraved by Demenge Crocx.

BIBLIOGRAPHY. — H. Lepage, *Notes et Documents sur les Graveurs de Monnaies et Médailles et la fabrication des monnaies des ducs de Lorraine*, Nancy, 1875.

GENNETAIRE, NICOLAS (*French*). Master of the Mint at Nancy from the 21st June 1582 to the 7th of July 1620. He issued gold and silver currency, as well as copper coins. Under him worked the engravers Florentin Olryet, Philippe Ancelot, Jean Le Poivre, Nicolas de Lassus, Julien Maire and Nicolas Briot, The Lorraine coins of that period, especially those of Henri II (1608-1624), mostly the work of Briot, are very fine.

BIBLIOGRAPHY. — H. Lepage, *op. cit.*,

GENTIL, JEAN (*French*). Coin-engraver and Medallist of the latter part of the sixteenth century and first three decades of the seventeenth. He was employed at the Mint of Villeneuve-Saint-André-lez-Avignon from 1581 to 1596, when this mint was closed and transferred to Orleans. Later on the artist resided at Paris. A medal of 1600, bearing the signature, *I. GENTILIS FEC.* represents on obv. a bust of Henry IV. (legend : *HENRICUS III DEI GRATIA FRANCORVM ET NAVARRAE REX PATER RELIGIONIS ET LIBERTATIS RESTAURATOR*), and on *R.* arm holding naked sword between two swords in saltire; above, crowned arms of France (legend : *DEUS DEDIT ET DABIT UTI.* 1600). This

medal commemorates the war between France and Savoy. A Portrait-piece of Gustavus-Adolphus of Sweden, with King on horseback on obv. and R. four cartouches with arms, sword and sceptre, crown on rocks and motto, is dated 1631 and signed **I G L F** (*J. Gentil Lutetiae fecit*).

These medals are cast and chased but the work is of inferior quality.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — A. Barre, *Graveurs particuliers des Monnaies de France*, Annuaire de Numismatique, 1867. — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar Praktmynt och Beloningsmedaljer* Stockholm, 1874.

GENTILLY, ANTHOINE (*French*). Coin-engraver at the Mint of Villeneuve-Saint-André-lez-Avignon, between 1550 and 1581, when he was succeeded by Jean Gentil.

BIBLIOGRAPHY. — A. Barre, *loc. cit.*

GENTOT, NICOLAS (*French*). 1652-1687. Master-engraver at Lyons, was employed at the Mint from 1662 to 1670. He is the author of some jetons of Lyons.

BIBLIOGRAPHY. — Natalis Rondot, *Les Graveurs de la Monnaie à Lyon, Mâcon*, 1897.

GENTZ, JOHANN FRIEDRICH (*Germ.*). Warden of the Mint at Breslau, 1763, Mint-master, 1764, Mint-director, 1777; appointed Prussian Mint-director-general at Berlin on June 28. 1779, † 8 December 1810.

GEORG & CO (*Swiss*). A firm of contemporary booksellers at Geneva, who have edited one or two commemorative medals within recent years.

GEORGE (*French*). Coin-engraver and Medallist of the early part of the nineteenth century. He went to Holland one year before the death, at the age of 81, of the Amsterdam engraver John George Holtzhey, whose place he took at the Mint there in 1807. The period of his activity in the Netherlands is confined to the reign of Louis-Napoleon. He contributed several medals to the Napoleonic series, as : Jeton of the Masonic Lodge "Anacreon", 1807 (R. L'AMITIÉ, LES ARTS, LES DAMES); — Presentation to Louis-Napoleon of the sword of Grand Constable of France, 1806; — Occupation of Hamburg, 1806 (R. only); — Occupation of Berlin, Warsaw and Koenigsberg, 1807 (R. only); — Bonaparte elected First Consul for life, 1802.

The Dutch government entrusted George to engrave the dies of the coinage of King Louis-Napoleon. His first productions are

very imperfect pattern pieces, which have become very rare. Both Holtzhey and George competed for the coinage of the new sovereign, but apparently the latter's designs were accepted by the monetary commission.

Of 1807 there are two pattern Daalders of 50 Stuivers and a Gulden, bearing the signature **GEORGE**, whilst a third pattern Daalder, with the legend : **SIT NOMEN DOMINI BENEDICTVM** on rim, is by Holtzhey and a pattern Ducat by David van der Kellen. The regular Daalder was struck in 1807, but only put in circulation in 1808. Of the Mint of Utrecht, we find with the date 1807 a Double ducat, Ducat, and Rijksdaalder, without name of engraver, and probably not by George. In 1808, the following coins were struck at the Amsterdam Mint : 20 and 10 Gulden, both signed **GEORGE F.** ; — Ducat, with or without signature ; — 2 $\frac{1}{2}$ Gulden (2 var., one with **GEORGE F.**, and the other with **G** only) ; — Daalder of 50 Stuivers (*illustrated*) ; — Pattern Gulden,



Daalder of Louis-Napoleon, 1808, by George.

with **GEORGE F.** ; — 10 Stuivers, with and without signature ; — 1 Duit, for Java (2 types unsigned). Of 1809, there is a *N.* Ducat, *N.* 20, 10 and 5 Gulden pieces, *R.* Daalder, 2 $\frac{1}{2}$ Gulden piece, Pattern Rijksdaalder (2 types), Gulden, $\frac{4}{5}$ Daalder, and *Æ* Duit for Java, all unsigned, and 1810, Gulden, with **GEORGE F.** and *Æ* Duit, for Java (2 types).

I do not suppose that we can rightly attribute to George the designing of the Royal Order for Merit, 1806, Royal Order of Holland, and Royal Order of the Union, 1807.

BIBLIOGRAPHY. — C^{te} de Nahuys, *Histoire numismatique du royaume de Hollande sous Louis-Napoléon*, 1855. — Bolzenthall, *op. cit.* — Edwards, *The Napoleon Medals*, 1821. — Reimmann *Sale Catalogue*, nos 8199, 8201 and 4. — Hazlitt, *Coinage of the European Continent*, 1892.

GEORGE (*Greek*). Engraver of the coins struck at the Island of Aegina in 1830 under the Governor Jean Capodistrias after the

independence of Greece from Turkish rule. This George was a native of the village of Kariteno, and was surnamed the Master.

BIBLIOGRAPHY. — *Information kindly furnished by M. J. P. Lambros.*

GEORGENS, JONAS (*Germ.*). Mint-master at Steinebeck near Hamburg, 1603-1609, Lauenburg, 1609-1618, and Lüneburg, 1612-1645 and 1649. Schlickeysen thinks that this Georgens may be the same person who signed the Holstein-Pinneberg Groschen ($\frac{1}{24}$ Thaler pieces) of 1601. The latter coins are signed I.G., whereas Georgens' usual signature was G .

GEORGI, NIKOLAUS or **NILS** (*Swede*). Medallist, born at Stockholm on the 16th of August 1717, where he died on the 6th of April 1790. He was a pupil of the celebrated Hedlinger, under whom he worked for the Royal Mint at Stockholm. Between 1744 and 1746 he executed various medals for the Court of Russia; in 1747 he settled at Berlin, where he was appointed Königl. Hof-medailleur, and resided there until 1782, in which year he returned to Sweden. His series of medals commemorating remarkable events of the reign of King Frederick II. of Prussia is well-known.

There is no list of his works in existence, but I have seen the artist's signature on the following medals: 1741, Death of Queen Ulrica Eleonora of Sweden (2 types); — Adolphus Frederick, Duke of Schleswig-Holstein, hereditary prince of Sweden, 1743; — Accession of King Adolphus Frederick, 1751; — Jubilee of the Academy of Sciences of Berlin, 1750; — Prize-medal for the Encouragement of the Silk-industry in Prussia (described in *Antiquitäten-Zeitung*, 1900, p. 170); — Peace of Hamburg between Prussia, Russia, and Sweden, 1762 (2 var.); — Restoration of a Monetary Unit in Prussia, 1764; — Marriage of William V. of Nassau with Frederica Sophia Wilhelmina, Princess of Prussia, 1767; — 67th Anniversary of the Queen of Prussia, Sophia Dorothea, 1754; — Reform of the Administration of Justice in Prussia, 1748; — Battles of Lissa and Leuthen, 1757; — Peace of Teschen, 1779; — Birth of Prince Frederick William (III) of Prussia, 1770; etc.

One of this engraver's most artistic medals is said to be a Portrait-piece of Paul Werner of Colberg in the uniform of a Hussar, commemorating the Defence of Colberg, 1760.

Georgi's signature on the medals appear as GEORGI F. or simply G.

Prof. Dr Menadier gives in *Schaumünzen des Hauses Hohenzollern* many interesting particulars concerning the work of Georgi at Berlin.

Under Frederick the Great Medalllic Art did not make any progress, as there were no artists whose productions were good

enough to impress the King, and he does not seem to have given much attention to the representations of his person. When Georgi received the order to execute a commemorative medal of the Battle of Hohenfriedberg, Knobelsdorf and Posne, he was told " he could make it as he pleased ", showing how little Frederick was concerned in the carrying out of the piece, although he was not unaware of the political importance of these mementoes of his exploits and victories.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — Ammon, *op. cit.* — *Revue suisse de numismatique*, 1898. — *Reinmann Sale-catalogue*, 1892. — *Antiquitäten-Zeitung*. — Hildebrand, *op. cit.* — Paul Henckel, *Die P. Henckelsche Sammlung Brandenburg-Preussischer Münzen und Medaillen*, Berlin, 1876. — *Information kindly supplied by Herren Ad. Hess Nachf. of Frankfort-on-Main*. — *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901. — Nagler, *Die Monogrammisten*, Leipzig, 1881.

GERAMB, CARL VON (*Bohem*). Mint-master at Prague, raised to the peerage in 1770. His initials are found on *Zwanziger* of Gratz, 1770. Between 1767 and 1779 he was also Mint-master at Gratz. On the Styrian coins of 1767 he signed himself **C.G.**, but on those of 1768, 1769 and 1771, **C.V.G.**

BIBLIOGRAPHY. — Th. Unger, *Kleine Beiträge zur Münzkunde des Kronlandes Steiermark*, Mitth. des Clubs, &c., pp. 15 and 28.

GÉRARD, CHARLES LOUIS (*French*). Medallist and Gem-engraver of modern times. By him are the following works, which were exhibited at the annual Paris Salons : 1874. Hagar sent away by Abraham, after Van Dyck, carnelian cameo ; — 1875. Perseus, after Benvenuto Cellini, cameo on sardonyx ; — The favourite Sheep, after Boucher, cameo on carnelian ; — 1876. The Lion of Florence, onyx cameo ; — Jupiter, cameo on pietra dura ; — 1877. Christ, cameo on agate ; — 1878. Henry II. of France, cameo on carnelian ; — Catherine of Russia, cameo on carnelian ; — Mercury, after Jean de Bologne, cameo on carnelian, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GÉRARD, CONSTANTINE JOSÉPHINE (*French*). Daughter of Charles Louis Gérard. A contemporary Gem-engraver. At the Salon of 1876, she exhibited a sardonyx cameo representing Innocence, and in 1877, another, of Psyche.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GÉRARD, JEAN (*French*). Coin-engraver at the Mint of Nancy, circa 1627. His name appears as the engraver of jetons for the new Councillors and Town-clerks elected in that year.

BIBLIOGRAPHY. — Lepage, *op. cit.*

GÉRARD, JAMES (*Brit.*). Chief-engraver of H.M's seals in 1719 (George I).

BIBLIOGRAPHY. — Wyon, *Great Seals of England*, London, 1887.

GÉRARD DIT GUERRE, NICOLAS (*Swiss*). Mint-master at Geneva, circa 1618-1619.

GÉRARD DIT GUERRE, PIERRE (*Swiss*). Mint-master at Geneva, circa 1618-1619.

BIBLIOGRAPHY. — Leroux, *Médailleur du Canada*, Montréal, 1888.

GERBIER, LOUIS ADOLPHE (*French*). Contemporary Medallist and Gem-engraver, born at Paris, pupil of M. Le Saché. The following works by him are mentioned in Chavignerie et Auvray's Dictionary: 1873. Portrait of M. E. de la Bédollière, cameo and silver medal; — Portrait of M. J. M**, cameo and silver medal; — 1874. Portrait of M^{me} Adelina Patti, cameo, and silver medal; — 1876. Exhibition of Porto Rico, bronze medal; — "Le Conservateur" Assurance Company, bronze medal (in the Boston Collection); — 1877 Folies-Bergères, silver medal; Rebuilding of the Church of Saint-Louis at Bordeaux, 1874; — The Museum of Bordeaux, 1875; — Inauguration of the Faculty of Sciences and Letters at the Bordeaux University, 1880 (2 var.); — The Waters of Budos (Gironde) brought to Bordeaux, 1887; — Various Prize-medals with arms of Bordeaux; — Medal of the Supreme Council of Peru, given to Antonio de Souza-Ferreira, silver medal, &c. Gerbier's signature occurs on a Jeton of the "Société de Pharmacie" of Bordeaux, issued in 1879, and on an undated "Médaille des Hospices".

This engraver executed also a number of agricultural Prize-medals, amongst which one of the Agricultural and Industrial Exhibition at Quebec, described in Leroux, *Médailleur du Canada*.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — A. Evrard de Fayolle, *Jetons médicaux bordelais*, 1901. — Information kindly furnished by M. de Fayolle.

GEREMIA CRISTOFORO (*Ital.*). Sculptor and Medallist of Mantua, whose name appears also as *Christophorus Hierimia*, *Christophorus Hierimiae* and *Christophorus de Geremiis de Mantua*. Filaretus mentions him in 1460 as one of the best contemporary sculptors. The probable dates of his birth and death are 1430 and 1473, respectively; and according to E. Müntz, he may have been a son of the goldsmith Nicolino di Geremia. In 1461 the artist went to Rome, and until 1465 remained in the service of the Cardinal of Aquileia, Lodovico Scarampi Mezzarota; after the latter's death, he was employed by Pope Paul II., as the following passage in Volaterranus, *Commentariorum urbanorum libri*, Bk 21, quoted by Friedländer, confirms: "Andreas Cremonensis Pium II. iconicum numismate expressit, in quem est Campani epigramma; Christophorus autem

Mantuanus Paulum II., Lysippus vero eius nepos adolescens Xistum IIII. Mirumque in ea domo vel feminas nullo praeceptore picturas omnes ab ipsa natura delineare edoctas, cera etiam fingere solitas fuisse.” In 1468, Christophorus was entrusted with the restoration of the equestrian statue of Marcus Aurelius which was then in San Giovanni Laterano, a work for which he was paid the sum of 300 florins, but after this date no mention of him occurs in contemporary records, and Rossi surmises that he must have died in the early years of Sixtus IV.’s pontificate, whose medal was executed by Lysippus, Christophorus’s nephew.

As a medallist, we only know of two productions by this artist :

1. Medal of Alfonso V. of Aragon. Diam. 75 mill. Obv. Bust to r. **R. CORONAT·VICTOREM·REGNI·MARS·ET·BELLONA.** The King, seated on throne, between Bellona and Mars; signed : **CHRISTOPHORUS·HIERIMIA.** The date of this fine work is put down to 1455 by Armand, who remarks : “ Cette médaille suffirait à pla-



Medal of Altonso V., by Cristoforo Geremia.

cer cet artiste au meilleur rang parmi les médailleurs du milieu du xv^e siècle. Rapproché des portraits que le Pisanello a laissés sur ses célèbres médailles du roi de Naples, le buste d’Alphonse V par Cristoforo soutient cette comparaison sans infériorité.”

2. Medal of the Emperor Augustus. Diam. 73 mill. Obv. Bust to r. **R. CONCORDIA·AVG·S·C.** Augustus and Abundance shaking hands; signed : **CHRISTOPHORUS·HIERIMIAE·F.** A specimen of this medal was sold at Munich in May 1900 for 80 Marks (Merzbacher Sale Catalogue, 1900, Lot 38).

On these two medals, Müntz remarks : “ La médaille d’Alphonse V brille par la science des raccourcis, par une haute distinction et une suavité inexprimables qui semblent trahir un

artiste familiarisé avec de plus hautes tâches; l'autre, celle de l'empereur Auguste, d'une facture très serrée, mais d'un style moins pur, moins généreux, nous montre l'invasion des souvenirs classiques."

Raphael Maffei Volaterranus, quoted above, mentions that Cristoforo Geremia executed a Portrait-medal of Pope Paul II.; no signed specimen has however come down to us.

Molinier describes a plaquette by this artist, representing the \mathcal{R} . of the medal of Augustus. A specimen is exhibited at the South Kensington Museum; another was sold at the Spitzer Sale.

One of Christophoro's most distinguished pupils appears to have been the artist *Meliolus*, whose medals bear such striking resemblance in style and execution with his that Friedländer erroneously concluded that Cristoforus and Meliolus were one and the same person. As already stated, Lysippus was a nephew of our artist, and probably also one of his pupils.

BIBLIOGRAPHY. — U. Rossi, *Cristoforo Geremia*, Archivio Storico dell' Arte, anno I. — I. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899. — Armand, *Les Médailleurs italiens*, Paris, 1883. — Friedländer, *Die Italienischen Schaumünzen, 1440-1530*, Berlin, 1882. — E. Müntz, *Les Arts à la Cour des Papes*. — Bolzen-thal, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit (1429-1840)*, Berlin, 1840. — E. Molinier, *Les Plaquettes*, Paris, 1886. — E. Müntz, *Les Arts à la Cour des Papes, &c.* — E. Müntz, *Histoire de l'Art pendant la Renaissance*.

GERGER, JOHANN (*Bohem*). Coin-engraver at the Mint of Prague, 1831-40.

GERHARDT (*Danish*). Mint-master at Copenhagen, circa 1536.

GERL, CARL (*Hung.*). Contemporary Medallist and Coin-engraver at the Royal Hungarian Mint of Kremnitz. Amongst his best known medals, I may mention: Death of Crown-Prince Rudolph of Austria, 1889; — Opening of the Royal Hungarian Mining Academy of Kremnitz, 1892; — M. Jokai, on the 70th Anniversary of this celebrated poet, 1893; — Dr Wekerle (obv. by Gerl, \mathcal{R} . by J. Reisner, also a Mint-engraver at Kremnitz), &c.

H. Cubasch jun. in his paper "Die Münzen unter der Regierung des Kaisers Franz Joseph I." mentions the following coins engraved by Carl Gerl at Kremnitz: 1 Gulden, Type 1882, of the years 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889 and 1890; Type 1890, years 1890, 1891 and 1892, possibly of following years; — 1 Kreutzer, Type 1891, years 1891, 1892, and following years.

BIBLIOGRAPHY. — *Mittheilungen des Clubs der Münz- und Medaillenfrennde in Wien, 1890-1896*.

GERLACH, CONRAD FREDERICK (*Danish*). Mint-master at Copenhagen, 1821-1831. His initials **C FG** appear on the coins.

BIBLIOGRAPHY. — C. T. Jorgenson, *Beskrivelse over Danske Monter, 1448-1888*, Kjobenhavn, 1888.

GERMAIN, ALPHONSE JOSEPH (*French*). Sculptor, born at Paris; pupil of Gilbert. At the Salon of 1874, this artist exhibited a Portrait-medallion of M. A. Leroux, and, in 1876, two others of P. Barbier and C. Duvaux.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GERMAIN (*Vide PIERRE GERMAIN*).

GERMAIN, GUSTAVE (*French*). Sculptor, born at Fismes (Marne); son of J.-B. Germain; pupil of Gumery and L. Debut. At the Salons of 1881, 1882, and following years he exhibited Portrait-medallions in clay and bronze. This artist was rewarded with a bronze medal in 1889 and had an exhibit at the Paris Universal Exhibition, 1900.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GERMAIN, JEAN BAPTISTE (*French*). Sculptor, born at Fismes (Marne); pupil of Dumont and Gumery. At the Salon of 1866, he exhibited a Portrait-medallion of M^{me} C. H. C*** and he has executed several bas-reliefs in silver. He obtained in 1883 a Third-class Medal, and had an exhibit at the Paris Universal Exhibition 1900.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GERMAIN, PIERRE (*French*). Goldsmith and Medal-engraver of the second half of the seventeenth century. He was born at Paris in 1645 and died there on the 24th of September, 1684. The Paris Mint records show that an engraver of the name of Germain executed in 1678 and 1679 dies for the "Medallic History of Louis XIV", and that he received, in two payments, the sum of 853 livres 2 sols. Whether this Germain, whose christian name is not given, is the same person as Pierre Germain, who at about the same time was executing important articles of plate for the King, is a question that remains still unsettled. This Germain is also the author of a jeton for the "Extraordinaire des Guerres", 1682, and of another of the "Bâtiments", 1688. Chavignerie attributes to him as well a jeton of the Provost of Merchants, bearing the artist's initial G.

Pierre Germain was a pupil of Le Brun. Colbert entrusted him with the engraving of allegorical designs for the gold covers of the book "Recueil des Conquêtes du Roi". In 1679 the artist was given an apartment in the Galerie du Louvre, as a reward for his eminent services.

P. Germain was a son of François Germain, a celebrated goldsmith, and his son, Thomas, 1673-1748, became noted as a chaser.

M. Germain Bapst, in his important work, *Étude sur l'orfèvrerie française au XVIII^e siècle. Les Germain*, Paris, 1887, makes the following references to Pierre Germain's activity as an engraver :

"Durant la période des victoires du grand siècle, Pierre Germain

n'avait pas seulement été orfèvre, il s'était occupé aussi de gravure.

“ On lui attribua plusieurs médailles représentant les conquêtes de Louis XIV ou retraçant les événements principaux du règne, pièces qui semblent avoir disparu comme le reste de son œuvre.

“ Le dictionnaire de Lempereur et Bolzenthall donne à Germain le qualificatif d'habile graveur. Tous les biographes, après eux, le lui ont maintenu jusqu'au moment où Jal lui contesta cette qualité, en s'appuyant sur le fait que les conservateurs du Cabinet des Médailles ne connaissaient aucune pièce à son nom.

“ Nous avons été assez heureux pour retrouver dans les *Comptes des Bâtiments* les deux quittances suivantes, qui ne laissent aucun doute sur la véracité du dire de Lempereur.

« Le 8 juillet 1679. à Germain, à compte des poinçons qu'il grave...250 l.

« Le 23 may 1680, à Germain, graveur, parfait paiement de 853 l. 2 s. pour les poinçons carrez et médailles qu'il fait pour l'histoire du Roy...603 l. 2 s. »

“ Mais il existe encore une preuve plus positive : M. d'Affry de la Monnoye, dans ses recherches sur les jetons de l'Echevinage parisien, cite un jeton de l'Extraordinaire des Guerres de 1682, sur lequel on voit d'un côté l'effigie de Louis XIV, « au revers, un soleil brillant et sans nuages, et autour : *Et fulmen sine nube parat*, pour faire connoître que le Roy, estant au milieu de sa Cour et luy faisant préparer de nouveaux divertissements, se rend de Fontainebleau à Strasbourg. On lit sous l'exergue : « Extraordinaire des guerres, 1682. Cette gravure est de Germain et la devise de M. de Santeuil. »

“ Au moyen de cette description, M. Babelon, avec une courtoisie parfaite, a bien voulu guider nos recherches au Cabinet de France, à la Bibliothèque nationale, et grâce à lui, nous avons trouvé le jeton en question, qui porte sur sa face l'effigie de Louis XIV, avec la signature G.



“ Cette découverte était pour nous d'une grande importance, parce que, d'abord, elle tranche définitivement la question : Pierre Germain était *graveur en médailles*; et, en second lieu, parce

que c'est la seule œuvre de cet artiste qui, croyons-nous, subsiste encore."

BIBLIOGRAPHY. — J. J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1888. — Chavignerie et Auvray, *op. cit.* — *Grande Encyclopédie*. — *Grand Dictionnaire Larousse*. — Bolzenthall, *op. cit.* — *Bulletin de Numismatique*, t. VI, p. 141. — Blanchet, *Nouv. manuel de numismatique*, II, p. 397.

GERSDORF, MAXIMILIAN VON (*Germ.*). Mint-master to whom the Breslau Mint was leased from the 20th of July 1648 to the 7th of October 1652, at which date the direction of the Mint was returned to a former official, Georg Reichart. Gesdorf struck a very large issue of coins.

BIBLIOGRAPHY. — *Schlesiens Vorzeit in Bild und Schrift*, 1899. — Friedensburg, *Münzgeschichte Schlesiens*, &c.

GERSON, ARON (*Swede*). Medallist at Göteborg, during the second half of the nineteenth century. He was a native of Göteborg, and worked for the Royal Mint of Stockholm. His signature is found on a Medal of the Göteborg Exhibition of Fine Arts, 1869, and on a Prize-medal of the Göteborg Industrial and Professional Association, 1869.

BIBLIOGRAPHY. — Hildebrand, *Sveriges och Svenska Konungabusetts Minnespen- gar*, &c., Stockholm, 1875.

GERSON, MARIE (*Pole*). Contemporary Sculptor and Medallist, residing at Warsaw. She is a daughter of the painter Adalbert Gerson; pupil of Marczewski, Vöydyga and Puech; and has lately executed a medal of the celebrated musician, Fr. Chopin. This medal was published by Prof. K. Kozłowski of Posen. At the Universal Exhibition in Paris, 1900, Miss Gerson exhibited a fine piece of sculpture, "Mater Dolorosa".

GERSTMAN, CHRISTOPH FRANZ (*Germ.*). Mint-warden at Oppeln, 1690, and filled some post at the Breslau Mint from 1704 to 1731.

GERVAIS, A. (*Swiss*). Mint-master at Geneva, circa 1553.

GERVAIS, ELIAS (*Germ.*). Medallist, and Coin-engraver at Neuwied and Coblenz, 1750-1775. His initials **E. G.** are found on Thalers of Mayence, Treves, and Ellwangen, of 1764, 1765, and 1768 (Ammon, *Sammlung berühmter Medailleurs*, n^o 468). I have seen them on the following pieces: Mayence, Conventions-Thaler of 1765, of Emerich Joseph, Freiherr von Breitbach-Bürresheim; — Treves, Conventions-Thaler of 1764, of Johann Philipp, Freiherr von Walderdorff; — Treves, Conventions-Thaler, and Half, of 1770, of Clemens Wenzel, Prince of Poland and Duke of Saxony; — Ellwangen, Conventions-Thaler, and Gulden, of 1765, of Anton Ignaz, Count von Fugger-Glött; &c.

Nagler, *Monogramisten*, gives the date of his activity at Neuwied and Coblenz, from 1760 to 1778.

He signed his productions **E. G.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Ammon, *op. cit.* — Reimann Sale-Catalogue, 1892. — Madai, *Vollständiges Thaler-Cabinet*.

GESLIN, ERNEST LEOPOLD (*French.*). Contemporary Sculptor and Medallist, born at Paris; pupil of M. Claudius Marioton. At the Salon of 1902 he exhibited two Portrait-medals.

GESSLER, JAKOB (*Germ.*). Die-cutter at the Mint of Munich, 1592-93.

GESSNER, HANS JAKOB (*Swiss*). Mint-master and Coin-engraver at Zurich, from 1706 to 1737. Born in 1677, he was a son of Hans Caspar Gessner, second son of Jacob Gessner, Amtmann of Constanz. Without having received any special instruction, he became, through genius and perseverance, one of the most expert coin-engravers of his time, and as a medallist, his work ranks equally very high. He seems to have excelled in reproducing portraits, and is praised both by Meyer von Knonau (*Gemälde*, II, 100) and Füsslin (*Künstler-Lexicon*) for the perfection of his work. His signature generally appears as **HIG** or **HG**.

The following list of the artist's signed productions may be fairly complete :

ZURICH. *Ä.* 5 Ducats, 1720; — Thaler in gold, 1724 (10 Ducats); — Similar, of 1725; — *℞.* Thalers, 1722 (2 var.); 1723, 1724, 1726, 1727, 1728, 1729, 1730, 1732; — Half-thalers, 1720 (2 var.), 1721, 1722, 1723 (2 var.), 1725, 1726, 1727, 1728, 1730, 1732 (2 var.), 1734, 1736 [1739 (2 var.), 1741 (2 var.), 1743, 1745, 1748, 1751, 1753, 1756 (2 var.), 1758 (2 var.), 1761 (2 var.), 1767, 1768 (3 var.), 1773]; — Wappenthalers, 1714, 1728, 1731 (the last, unsigned); — Prize Medal of the City of Zurich, *circa*, 1707, *Ä.* weight : 15 Ducats; — Another, weight : 10 Ducats; — Another, weight : 16 Ducats; — Another, weight : 24-25 Ducats; — Another, *℞.* from die of the 15 Ducat piece; — Large Prize Medal of 1733, *℞.*; — Another of 1729, *℞.* and *Æ.*; — Another, of 1730, *℞.*; — Religious Medal, undated, obv. View of Zurich. *℞.* Piety; — Medal commemorating the death of the wife of Hans Georg Steiner of Zurich, who was daughter and co-heiress of Heinrich Rahn of Winterthur, 1725, obv. Arms of the Rahn and Steiner families. *℞.* FLOS DEFLUIT ET REFLUIT. Death to right, mowing with scythe in field of corn and flowers; ex. M.D.CCXXV.; artist's signature **HIG**.; — Commemorative Medal of the Corporation Building "zum Safran", 1724; — General Field Marshal Heinrich Bürkli von Hohenburg,

1730; — Heinrich Bullinger, second centenary of the Reformation, 1719; — Heinrich Bullinger, and Ulrich Zwingli, struck on the same occasion, 1719 (*illustrated*); — Heinrich Escher, Burgomaster



Medal of Bullinger and Zwingli, by H. I. Gessner, the Elder.

of Zurich, 1706; — Another, of 1710 (2 var.); — Another, *Al.* weight: 17 Ducats; — Another, *Æ* gilt, without *R.*; — Conrad Gessner, "the German Pliny", 1516-1565; — Johann Heinrich Hottinger, Theologian and Orientalist, 1620-1667 (2 var.); — Johann Jakob Scheuchzer, Scientist, 1672-1733 (3 var.); — Second Centenary of Zwingli, 1719 (7 var. in *Æ*, *Al.*, and *Æ*, amongst which the so-called "Zwingli Ducat" of 1719); — Burgomaster Andreas Meier, 1711; etc.

BERNE. Samuel Frisching, 1638-1721 (2 var.);

URI. *Al.* Ducats of 1720 (2 var.), and 1736;

CONSTANCE. Portrait-medals of Prince Bishop Johann Franz Schenk von Staufenberg (2 var.; one dated, 1726);

FISCHINGEN. Jubilee Medals of Abbot Franz Troger, 1688-1728 (3 var. in *Al.* and *Æ*.);

MURI. Jubilee Medals of Prince Abbot Placidus von Zurlauben, 1720 (3 var. in *Al.* and *Æ*.);

GRAUBÜNDEN. Medal on the Alliance of the Graubünden with the Republic of Venice, 1706;

CHUR. Thaler of 1736 of Joseph Benedict Freiherr von Rost, 1728-1754;

MISCELLANEOUS. Medal on the Foundation of the Swiss Confederation; — Successes of Berne and Zurich arms in the Toggenburger War, 1712 (5 var.); — State of the Swiss Confederation in the eighteenth century (2 var.); — Treaty between Zurich, Berne, and Venice, 1706 (2 var.); — Medal of the eight old cantons, 1721; — Zurich and its Bailiwicks, 1714; etc.

Besides these enumerated works, Gessner engraved dies for a large number of coins of Zurich, Berne, and other Mints, on which his signature does not appear.

BIBLIOGRAPHY. — Wilhelm Tobler-Meyer, *Die Münz- und Medaillen-Sammlung des Herrn Hans Wunderly-v. Muralt in Zürich*, 5 vols, 1895-1898. — R. S. Poole, *Swiss Coins in the South-Kensington Museum*, London, 1878. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — Ammon, *op. cit.* — *Bulletin et Revue de la Société numismatique suisse*, 1882-1900. — *Reinmann Sale-Catalogue*. — Ris-Paquot, *Marques et Monogrammes*, n° 3193. — Haller, *Schweizerisches Münz- und Medaillen-Kabinet*, Bern, 1780-81. — Meyer von Knonau, *Gemälde*, II, 100. — Leu, *Lexicon*, VIII, 482. — Füsslin, *Künstler-Lexicon*. — *Information kindly supplied by M. Arnold Robert*. — *Neujahrsblatt der Stadtbibliothek in Zürich*, 1863.

GESSNER HANS JAKOB (*Swiss*). Medallist and Coin-engraver of Zurich, son of the preceding. He took his father's place at the Zurich Mint, on the latter's death, and although it is possible that some of the Elder Gessner's dies remained in use after 1737, I should think the younger Gessner engraved the signed Half-thalers of Zurich, from 1739 to 1773 and other coins of that period.

Amongst this engraver's best known works are : Medal on the Fourth Centenary of the Establishment of Guilds at Zurich, with portrait of their Founder, Burgomaster Rudolf Brun, 1736 (5 var.); — Hans Jakob Gessner, *Monetarius*.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.*

GESSNER, SALOMON (*Swiss*). Poet and Painter of Zurich, 1730-1788. His name merits a place here as the Designer of various coins and medals, amongst others, of the so-called "Gessner thaler" of 1773, engraved by Voster of Diessenhofen, and of a Prize Medal of Zurich, the dies for which were cut by J. C. Mörikofer of Frauenfeld.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.*

GEYER, GEORG (*Germ.*). Contemporary Sculptor, residing at Berlin. His signature is found on a medal of the International Exhibition of Fine Arts at Berlin, 1891, and engraved by Otto Schultz, the engraver of the Transvaal Coins of 1892, signed O. S.

GEYTON, WILLIAM (*Brit.*). Goldsmith and Seal-engraver, mentioned under Richard II. as having received money for altering the great and other seals.

BIBLIOGRAPHY. — Wyon, *Great Seals of England*, London, 1887.

GEWCHRAMER, MICHEL DER (*Aust.*). Mint-master at Vienna, 1393-1395.

GEYKRAMER, NICOLAUS (*Austr.*). Mint-master at Vienna, 1408(?)

G. F. *Vide GIOVANNI FERRARI*. Mint-master at Parma, 1615.

G. F. *Vide* **GOTTFRIED FROMHOLT**, 1668-1674. Warden of the Mint at Crossen, 1675-1679. Mint-master at Quedlinburg.

G. F. *Vide* **I. B. GUGLIELMADA**. Die-sinker at Rome, 1660-1690.

G. F. *Vide* **GIOVACCHINO FORTINI**. Architect and Die-sinker at Florence, at the beginning of the eighteenth century.

G. F. *Vide* **E. GERVAIS**. Coin-engraver at Neuwied and Coblenz, 1750-1775.

G. F. *Vide* **GIROLAMO FOSCARINI**. Mint-inspector at Venice, 1787.

G. F. *Vide* **GIACOMO FOSCARINI**. Mint-inspector at Venice, 1788-'89.

G. F. *Vide* **GIUSEPPE FERRARIS**. Coin-engraver at Turin, from 1828 until after 1875.

G. F.-A. R. *Vide* **GIOVANNI FERRARI** and **AGOSTINO RIVAROLO**. Mint-masters at Parma, 1615.

G. (F.) B. *Vide* **GEORG BUNSEN**. Mint-master at Frankfort-on-Main, 1790-1833.

G. F. F. *Vide* **GIOVANNI FRANCESCO FERRARI**. Mint-master at Parma, 1615.

G. F. F. *Vide* **GIOVACCHINO FORTINI**. Coin-engraver at Florence, circa 1713-1735.

G. F. H. *Vide* **GEORG FRANZ HOFFMANN**. Coin-engraver at Breslau, 1666-1706.

G. F. L. *Vide* **GEORG FRIEDRICH LOOS**. Coin-engraver at Nürnberg, 1742-1756, and Würzburg, 1762-1766. His signature appears also as **G. F. LOOS** or only **LOOS**.

G. F. M. *Vide* **GEORG FRIEDRICH MICHAELIS**. Mint-master at Clausthal, 1802-1807.

G. F. N. *Vide* **GEORG FRIEDRICH NÜRNBERGER**. Mint-master, and Coin-engraver at Nuremberg, 1682-1724.

G. F. S. *Vide* **GEORG FRIEDRICH STAUDE**. Mint-master at Weimar, 1673-1677, Gotha, 1677-1680, Meiningen, 1687, and Erfurt, 1689.

G. F. T. *Vide* **GIOVANNI FRANCESCO TRAVANI**. Die-sinker at Rome, 1655-1674.

BIBLIOGRAPHY. Schlickeysen-Pallmann, *op. cit.*

G. G. H. (*Germ.*). Signature of an unknown Medallist, who was working at Cologne during the second half of the seventeenth century. He is the author of a fine medal with portrait of Archbishop Joseph Clement of Cologne *R.* Aaron and Korah, 1689.

G. G. *Vide* **GATTI**. Mint-master, and **GINEVRA**, Mint, 1485-1500.

G. G. *Vide* **GEORG GEITZKOFER**. Mint-master at Joachimsthal, 1563-1577.

G. G. *Vide* **GABRIEL GÖRLOFF**. Mint-master at Oppeln, 1647, and Teschen, 1648-1653.

G. G. *Vide* **GALEOTTI**. Mint-master, and **GUBBIO**. Mint, 1655.

G. G. F. *Vide* **GIOVANNI GUALTIERI**. Die-sinker at Parma, 1673. Mint-master before 1708.

G. G. *Vide* **BERNHARD GÖDT**. Mint-master at Coblenz, 1698-1734.

G. G. F. *Vide* **GIUSEPPE GIROMETTI**. Architect, and Die-sinker at Rome, born in 1780.

G. G. L. *Vide* **GIANNI GIROLAMO LONGO**. Mint-inspector at Venice 1749.

BIBLIOGRAPHY. — Schlickeysen-Pallman, *op. cit.*

G. H. *Vide* **GEORG HÜBNER**. Warden of the Mint at Breslau, 1645-1665.

G. H. *Vide* **GOTTFRIED HEYER**. Mint-master at Herborn, 1681-1682.

G. H. *Vide* **GEORG HAUTSCH**. Medallist at Nuremberg, 1683-1711.

G. H. *Vide* **GERHARD HÜLS**. Warden of the Mint at Cologne, 1726-1750.

G. H. *Vide* **GEERT HULL**. Medallist at Copenhagen, 1782-1810.

G. H. *Vide* **GIOVACCHINO HAMERANI JUNIOR**. Medallist at Rome, 1780-1805.

G. H. E. *Vide* **GEORG HIERONYMUS EBERHARD**. Warden of the Mint at Saalfeld, 1732, Mint-master there, 1740-1754.

G. H. *Vide* **GEORG HOLDERMANN**. Die-sinker at Nuremberg, 1619.

G. H. P. *Vide* **GEORG HARTMANN PLAPPERT**. Coin-engraver to the Westphalian Circle *circa* 1659, Mint-master at Idstein, † 1692.

G. H. S. *Vide* **GEORG HEINRICH SINGER**. Warden of the Breslau Mint, 1746, and Mint-master there from 1752 to 1760.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

G. H. V. F. (*Germ.*). Signature of an unknown Medallist of the eighteenth century. He is the author of a very large medallion of Marcellus Malaspina & Minerva and Themis crowning Malaspina's bust, 1736.

GHEELVOET, ARNOULD (*Belg.*). Mentioned in 1567; died in 1571. Coin-engraver at Antwerp of the currency of Brabant and Guelders; he succeeded Jérôme Van den Manacker, who, after the death of Jean Noster in 1564, had provisionally filled that office until 1567. Under Gheelvoet were struck the gold Real, the Half, Fifth, and Tenth silver Philippus Real; also Burgundian Daelders; Philippus Daelders, and subdivisions, i. e. Half, Fifth, Tenth, Twentieth, and Fortieth Daelders.

Pinchart quotes the following document which shows that Gheelvoet executed coin-dies for the Nymwegen Mint: "Aernt Gheelvoet den welcken onse heere de coninck, by oepen besegelde brieven, gecommiteert ende gesteet heeft, gehadt totter officien van yusersnyder der munten van Nyemeghen."

BIBLIOGRAPHY. — A. Pinchart, *Biographies des graveurs belges*, *Revue de la numismatique belge*, 1853, p. 289.

GHÉMAR (*Belg.*). M. Chalon in *Revue belge de la Numismatique*, 1869, p. 101, describes a satirical jeton, as one of the medallic productions of this artist.

GHERARDINI, CLAUDIO (*Ital.*). Mint-inspector at Venice, 1615.

GHIBERTI, LORENZO (*Ital.*). Circa 1378-1455. Sculptor and



Ghiberti

Designer, born at Florence; immortalised his name by the execu-

tion of two doorways, with bas-relief designs, in the Baptistery at Florence, a work over which he spent 50 years, and which Michael Angelo declared “ fit to be the Gates of Paradise ”.

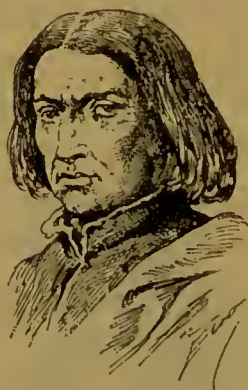
Ghiberti was the first master of Michelozzo Michelozzi, and it is presumed that this artist not only had a direct influence upon Medallist art, but probably himself designed some of the medals of his contemporaries.

In 1428, he mounted as a seal for Giovanni, son of Cosmo de' Medici, a carnelian of the size of a walnut engraved in intaglio, which, it was said, had once belonged to the Emperor Nero and also mounted gems on the tiara of Pope Eugenius IV. He is one of the greatest sculptors of the Renaissance, and classed among the first of goldsmiths.

GHINGHI, FRANCESCO (*Ital.*). Neapolitan Gem-engraver of the eighteenth century; his works are mostly without much importance. He was born at Florence in 1689 and died at Naples in 1766. He resided at the court of Cosmo III., Duke of Tuscany, whose portrait he executed, as also that of Don Carlos, King of the Two-Sicilies. The Florence Gallery preserves a fine collection of camei engraved by this artist.

BIBLIOGRAPHY. — *Nouveau Larousse illustré*.

GHIRLANDAJO, otherwise **DOMENICO CURRADI** (*Ital.*) 1449-1494. Painter, born at Florence: first acquired celebrity as a designer in gold, then devoted himself to fresco and mosaic work. His best known frescoes are “ The Massacre of the Innocents ” at



Ghirlandaio.

Florence, and “ Christ calling Peter and Andrew ” at Rome. Michael Angelo studied for a time under him. Heiss in *Médailleurs de la Renaissance, Florence. I, p. 80* remarks that the style of the medals executed by the so-called “ Médailleur à l'Espérance ” is that of the

school of Ghirlandajo, and we shall not, perhaps, err very much, in suggesting that these fine works were either produced by the great Florentine painter, or by one of his pupils. *Vide* HOPE.

GHYSBRECHT. *Vide* GILBERT.

G. I. (in mon.). *Vide* JÖRG GEITZKOFER. Mint-master at Joachimsthal, 1563-1577.

G. I. (in mon.). *Vide* JONAS GEORGENS. Mint-master at Lüneburg, 1621; issued copper currency at Harburg, in conjunction with Barthold Bartels. Bahrfeldt, in *Beiträge zur Münzgeschichte der Lüneburgischen Lande*, Wien, 1893, p. 225, illustrates a Portrait-jeton of this Mint-master, and Neumann, *Kupfermünzen*, Bd. V. nos 31534/5 describes other jetons of him, dated 1628.

G. I. B. *Vide* G. I. BÜTTNER. Mint-master at Cassel, 1657-1680.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

GIACOMO GARAGLIO (*Ital.*). *Vide* CARAGLIO.

GIAFFIERI (*Ital.*). Gem-engraver of the seventeenth century. His productions, like those of his contemporaries, are of inferior merit, and cannot rank with the works of the sixteenth century.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, Paris, 1884.

GIAN CRISTOFORO ROMANO. *Vide* ROMANO.

GIANELLI, PIETRO LEONARDO (*Ital.*). Medallist and Coin-engraver, born at Copenhagen on the 27th October 1761; obtained in 1784 the small silver medal of the Academy of Fine Arts, and in 1787, the large medal. In 1791 he went abroad, where he resided for some years. In 1798 he became a Member of the Academy of Fine Arts of Copenhagen, and in 1800, was elected Royal Medallist to the Copenhagen Mint. He married in 1802 Anne Marguerite Louise Böisen, and died on the 23rd December 1807.

His son Harald Gianelli (1803-1832) was a modeller of note and was granted the small silver medal of the Academy of Fine Arts.

The signature of the artist generally appears as P. G. and sometimes also as P. GIANELLI.

The "Cabinet Royal des Médailles" at Copenhagen preserves eight medals engraved by P. L. Gianelli, which are the only ones known by him.

1. 1792. Medal struck on the occasion of the Abolition of Slavery in the Danish West Indies.

2. 1800. Prize Medal for attendance at Sunday Schools.

3. 1801. Medal of Honour to Officers and Privates who distin-

guished themselves in the naval engagement off Copenhagen, on the 2nd April, 1801.

4. 1804. Portrait-medal of the botanist Martin Vahl (obv. only).

5. Undated. The Large Medal of the Academy of Fine Arts.

6. Undated. The small Medal of the Academy of Fine Arts.

7. Undated. Prize Medal of the Royal Society of Literature.

8. Undated. Medal of Honour for Members of the Commission of Arbitration.

All these medals are of great rarity.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Bolzenthall, *op. cit.* — *Catalogue of the Thomsen Collection*, Copenhagen, 1873. — Information kindly furnished by Herr P. Hauberg, Director of the Royal Coin Cabinet of Copenhagen, and Herr Julius Meili, of Zurich (Switzerland).

GIAMBERTI. *Vide* **SAN GALLO.**

GIANFRANCESCO PARMENSE. *Vide* **ENZOLA.**

GIANNINI, GIULIANO, also **JULIANO JANNINI** (*Ital.*) ...? † after 1599. Italian, probably Florentine, Goldsmith and Medallist, who settled in Belgium, *circa* 1580, and was still living in 1599, although very aged and infirm. M. Pinchart has been the first to draw attention to this artist in his *Recherches sur la vie et les travaux des graveurs en médailles, de sceaux et de monnaies des Pays-Bas*, and Heiss in *Médailleurs de la Renaissance* has been able to gather further information about him.

By Giannini, whose signature generally appears as **IVLIAN. F.**; **IVLIAN F. F.**; or **IVLIANO. F. F.**, are the following medals: Ottavio Farnese, and consort, Margaret of Austria; — Alessandro Farnese, Governor of the Low-Countries. **R.** Siege of Maestricht (2 types); — Fernando Alvarez de Toledo, Duke of Alba, 1568. **R.** RELI-



Medal of Alexander Farnese, by Giannini.

GIONEM. ET. OBEDIENTIAM. REDINTEGRAVIT. MDLXVIII.
Minerva on chariot drawn by two owls; — The Duke of Parma
R. Column, 1585, struck on the occasion of the capture of Ant-

werp; — Alexander Farnese R. SIVE PACEM SIVE BELLO, GERAS. Branches of olive and palm (obv. *illustrated*); — Philip II, 1592, from Poggini's portrait. The three last medals are unsigned, but ascribed to Giannini by Pinchart on account of similarity of work. Heiss has omitted them in his description of this artist's works. The medal of Ottavio Farnese with veiled bust of Margaret of Austria was executed in 1560, under order of Captain Francesco Marchi.

Keary, in *Italian Medals* has given to Giannini a medal on the Siege of Antwerp, 1585.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens*, Paris, 1883-1887. — Pinchart, *Histoire de la Gravure des Médailles en Belgique, depuis le XV^e siècle jusqu'en 1794*, Bruxelles, 1870. — Heiss, *Les Médailleurs de la Renaissance. Florence et la Toscane sous les Médicis*, Paris, 1892, II, 81.

GIANNOTTI, GIACOMO (*Ital.*). Goldsmith residing at Rome in the middle years of the sixteenth century, and who was employed also to do medal work. He was entrusted in 1550, 1551, 1552, 1553 and 1555 with the making of the Golden Rose.

BIBLIOGRAPHY. — E. Plon, *Benvenuto Cellini*, Paris, 1883.

GIESELER, CASPAR (*Germ.*). Mint-master at Moritzburg near Hildesheim, 1628-1634.

GIESS, MATTHAEUS (*Germ.*). Mint-engraver at Breslau, 1678, 1681.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*, Breslau, 1899.

GIFFORD, D^r (*Brit.*). A number of restrikes, some round, others octagonal, exist of the rare Colchester obsidional Shillings, "from the original dies which came into the possession of D^r Gifford, by whom they were subsequently deposited in the public library at Bristol".

BIBLIOGRAPHY. — H. A. Grueber, *Handbook of the Coins of Great Britain and Ireland in the British Museum*, London, 1899, p. 123.

GIGLELMADA mentioned in Ammon; *Vide GUGLIELMADA* *infra*.

GIGOT (*French*). Die-sinker of the latter part of the eighteenth century; author of Portrait-medals of Drs. G. de Guillaume, and Henri de Granjean, Paris, 1780.

BIBLIOGRAPHY. — Duisburg, *op. cit.*, p. 60, CLI and CLII.

GIL, GERONIMO ANTONIO (*Mexican*). Coin-engraver and Medallist, employed at the Mint of Mexico, during the last quarter of the eighteenth century. Besides the coins struck at Mexico under Charles III. and Charles IV. of Spain, this clever artist executed

a large number of fine medals of which the following are best known : Mexican Academy Prize Medal, undated ; — Proclamation of Charles IV. at Durango, 1790 ; — Proclamation of Charles IV. at Guanajuato, 1790 (2 var.) ; — Another, of Guadalajara, 1789 ; — Another, of Vera Cruz, 1789 ; — Another, of San Luis Potosi, 1790 ; — Another of Mexico, 1789 (*illustrated*) ; — Marquis de San Juan de Rayas, 1790 ; — The Miners of Guanajuato to Charles IV. 1790 ; — Mexican Accession Medal of King Charles IV. (5 var. of type and size) ; — Mexican Archiepiscopal Proclamation Medal of Charles IV., 1789 (2 var.) ; — Proclamation Medal of the Mexican Consulate, undated ; — Mining Proclamation Medal of Charles IV., 1789 ; — The Mexican Academy, 1790 ; — Orizava Proclamation Medal, 1790 ; — Proclamation Medal of the Inhabitants of Los Angeles (2 var.) ; — Proclamation Medal of the City of Los Angeles, 1790 ; — Queretaro Proclamation Medal, 1790 ; — Another of San Miguel el Grande,



Mexican Proclamation Medal of King Charles IV., by G. A. Gil.

1791 ; — Another of Valladolid de Michoacan, 1791 ; — Another of Veracruz, 1791 ; — Another of Zacatecas ; — Charles III., Protector of Sciences ; The Royal Academy of Mexico founded, 1778 ; — Another, with the King as Protector of the Academy, 1777 ; — Birth of Prince D. Carlos, 1780 ; — Prosperity of the Royal Family (2 types of 1784 and 1785) ; — The Mexican Academy to the memory of its founder, King Charles III., 1788 ; — Agricultural Prize Medal for the Philippine Islands, 1782 ; — The Mexican Mines to King Charles III. on the birth of his nephew Ferdinand (2 types of 1784 and 1785) ; — Royal Spanish Order of Noble Ladies, 1793 ; — Erection of a statue to Charles IV. at Mexico, 1796 (sev. varieties of type and size), etc.

The signature of this Medallist appears variously as GIL ; G. A.

GIL ; GERONI. ANTONI. GIL ; GERONIMO A. GIL ; or GERONIMO ANTONIO GIL.

BIBLIOGRAPHY. — Rosa, *Monetario Americano*, Buenos-Aires, 1892. — Betts, *Contemporary Medals, illustrating American Colonial History*, New-York, 1894. — Thomsen Catalogue. — Arturo Pedrals y Moliné, *Catalogo de la colección de Monedas y Medallas de Manuel Vidal Quadras y Ramon, de Barcelona*, 1892. — Dupriez, *Gazette numismatique*, Oct. 1898. — Medina, *Medallas coloniales hispano-americanas* Santiago de Chile, 1900.

GIL, J. GABRIEL (Mexican). Son of the preceding ; was associated with his father in some of the latter's works, and has signed a few medals, as for instance the following : Encouragement of Commerce and Industries in the Philippine Islands, 1785 (sev. var.) ; — Military Reward for service in the Philippine Islands ; — Proclamation of Ferdinand VII. at San Luis de Potosi, 1808.

BIBLIOGRAPHY. — Medina, *Medallas coloniales hispano-americanas*, Santiago de Chile, 1900.

GILBERT (Flem.). Meester Ghysbrecht was appointed Engraver of coins at the Mint of Louvain, by the Charter of the 24th of November, 1380, which decreed the reopening of the Mint for the coining of gold *Peters*, and silver *Double Schurmans*, *Schurmans*, and *Small Schurmans*. Nicolas Raest was to be Mint-master, Amelin Van Santvoirt, Warden, and Guillaume Van der Berge, Assayer. Gilbert had to swear that he would faithfully engrave the coins, without altering them in any way, and not to work in any Mint without permission of the sovereigns of the good cities of Brabant.

BIBLIOGRAPHY. — Pinchart, *Biographies des Graveurs belges*, Revue de la numismatique belge, I, S I, 56 ; I, S II, 402.

GILBERT, ALFRED (Brit.) R. A., D. C. L. Sculptor, born in London in 1854 ; studied under Boehm and Cavelier. Besides numerous statues, busts, etc. he has executed the tomb of the late Duke of Clarence in the Memorial Chapel at Windsor, and the Shaftesbury Fountain in the centre of Piccadilly Circus. This great artist has exhibited from time to time at the Royal Academy Portrait-medallions of various persons, amongst others that of Dr Sir William Laurence.

“ Mr. Gilbert's medal for the Art Union takes a high place,” remarks Mr Spielmann in *British Sculpture and Sculptors of to-day*, London, 1901. “ The fine design and superb execution of *Post equitem sedet altera cura* made such a sensation in the Academy at the time of its exhibition that it is hardly likely to be forgotten.”

GILBAULT, FERDINAND (French). Contemporary Sculptor and Medallist, born at Brest (Finistère) on the 20th of March, 1837. Pupil of the sculptor Hippolyte Maindron. His first studies were

conducted at Brest under M. Auger, but he went to Paris at the age of 16, when he was presented to Maindron (author of the *Velleda*) who discovered in him, and fostered, the love of the young student for the fine arts.



Prayer.

For reasons of health, Gilbaut had to abandon at an early age statuary for medal-engraving.

Among his Busts and Portrait-medallions, we may notice : Drs Verchère, de Cours, Naulin, Mallet, E. Dubois, Devis, Monin, Rivals, Letourneau, Royer Landais, Donon, Berger, Dehenne,



Jour de Fête.

Roblot; — L. Delobbeau, Senator; — Vicomtesse de Trentinian; — Auguste Dorchain, the Poet; — Albert Maignan; — Jean Car-lus; — M. & M^{me} Ehrlich.

At the Salon of 1894, the artist exhibited Portrait-medals of Children, and at those of 1900 and 1901, I have seen the following plaquettes : Breton Girl; — Carlus; — M. Berger; — Bag-pipe Player; — Jean Guiton; — M^{me} P. G***; — M. & M^{me} Ehrlich; — Robert Kemp; — Albert Maignan; — Marguerite C.***; — Prayer (*illustrated*); — Jour de Fête (*illustrated*); — Dr Verchère; — Jean Audéma; — Jour de Deuil; — The Children of Dr Verchère, etc.

The Musée du Luxembourg at Paris possesses three silver Portrait-plaques of Jules Valadon, Painter (*illustrated*); — Van Dargent, Breton Painter; — and Admiral Vallon, Deputy of Brest.



Jules Valadon.

The Brest Museum exhibits a case of medals comprising numerous works by Gilbert, especially Portrait-medallions of notabilities of the country and Breton types of costume. Other medallic pro-

ductions of this artist may be seen in the Museums at Quimper, Breslau, Brunswick, also in Egypt, Russia, and South America, where he resided in succession.

At the Salon of 1902, Gilbault exhibited a frame of Portrait-medals, comprising : Bigouden ; — Arlesian Girl ; — M. Berger ; — Dr Dehenne ; — Auguste Dorchain ; — Silvain, of the Comédie française, etc.

Gilbault holds a place of honour amongst modern Medallists for the exceptional qualities he has developed in that special art of Medal engraving.

BIBLIOGRAPHY. — *Information kindly furnished by the artist.* — *Catalogue du Musée du Luxembourg.* — *Revue française de numismatique*, 1894, p. 359.

GILBERT, FRANÇOIS AMBROISE GERMAIN (*French*). Sculptor, born at Choisy-le-Roy (Seine), on the 1st of April, 1816 ; pupil of Cortot. Between 1845 and 1880 this artist has exhibited a number of Portrait-medallions in bronze and clay of celebrities and private persons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GILBERT, JEAN (*French*). Mint-inspector at La Rochelle, 1740.

GILBERT, MICHAELL (*Brit.*). Goldsmith to Mary, Queen of Scots ; a burgess of Edinburgh. He most probably was the author of a medal of George, Lord Seton and Isabella Hamilton, struck in 1562. Mr Grueber says that “ it is uncertain whether he was a medallic artist, or only struck from dies probably executed in France ”. This medal exists in two sizes, and occurs in gold and in silver.

The subjects of this medal are the “ loyal and magnanimous ”



Medal of George, Lord Seton, and Isabella Hamilton, by Michael Gilbert.

Lord Seton, the devoted adherent of Queen Mary, and his wife, Isabella, the daughter of Sir William Hamilton of Sanquhar. A record of this piece has been brought to notice by D. Hill Burton,

and is published in the Register of the Privy Council of Scotland, Chronicles and Memorials, Scotland, vol. i, p. 227 : — Apud Edinburgh, sexto Januarij, anno, etc., lxij°. In presence of the Lords of Secrete Counsale, comperit Michael Gilbert, burges of Edinburch, and productit ane pile and ane tursall maid for cuneyeing of certane pecis of gold and silvir, the pile havand sunken thairin foure lettris, viz. G S I H, linkand within utheris, and the circumscription thairof berand “ nemo potest duobus dominis servire ”; the tursell havand thre crescentis with ane thirsell closit within the samin written about “ un dieu, un loy, un foy, un roy ”, togidder with twa punscheownis, the ane berand the saidis letteris GSIH linkit as said is, and the uther berand the saidis crescentis and thirsell inclosit as said is; with the quhilkis pile, tursell, and punscheownis he cunyeit certane pecis of gold and silver, quhilkis being swa productit wer in presence of the saidis Lordis deliverit to Andro Hendersonn, wardane of the cunye hous, to be kepit be him unusit or prentit with in tyme cuming. ”

BIBLIOGRAPHY. — Franks & Grueber, *Medallic Illustrations of the History of Great Britain and Ireland to the death of George II*, London, 1885, p. 103.

GILES, S. (*Brit.*). Engraver of the first half of the eighteenth century; he prepared the dies for some of the Vernon Medals, and his signature appears on a medal in the British Museum, with full-length figure of the Admiral on the obv., and on R. six ships entering Porto Bello harbour, in commemoration of Vernon's taking of Porto Bello in 1739. No other particulars are known of this artist.

BIBLIOGRAPHY. — Franks & Grueber, *Medallic Illustrations* &c.

GILES, MISS MARGARET (*Brit.*). Contemporary Sculptor and Medallist; member of the Society of Medallists, at whose exhibition in 1897 she had a seal and impression for a Submarine Cable Co.

GILIBERTO (*French*). Goldsmith, who worked for Pope Alexander VI. Borgia, circa 1499. He may have had some office at the Papal Mint. His name is recorded as “ Giliberto francioso orelice ”.

GILLI, NIKOLAUS (*Germ.*). Director of the Posen Mint, 1660-1662. His initials N.G. appear on coins of Posen of these two dates. In 1663, he was accused of having issued money of lower standard, and sought refuge in a convent, after which he settled at Fraustadt. In 1664 we find him employed at the Mint of Krossen, and in 1666, he was chief Mint Director in Brandenburg; after 1674, when he was imprisoned, no record of him remains.

BIBLIOGRAPHY. — Kirmis, *Handbuch der Polnischen Münzkunde*, Posen, 1892. — Friedensburg, *Schlesiens neuere Münzgeschichte*, Breslau, 1900.

GILLY, FRANZ JOHANN (*Germ.*). Mint-master at Langenargen, 1690-1694. His initials F.I.G. appear on some of the currency of Anton, Administrator, of Montfort.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — *Reimmann Catalogue*.

GIMBERCHIE, MACHAIRE DE (*Flemish*). Seal-engraver and Goldsmith, of the end of the seventeenth century, who resided at Oudenarde, for which city he engraved a number of seals.

BIBLIOGRAPHY. — Edmond Vanderstraeten, *Notes sur Guillaume et Roland Blans-train, graveurs de sceaux, à Andenarde, au seizième siècle*, *Revue de la numismatique belge*, IIS, V, p. 493.

GIMBLETT, JOHN (*Brit.*). A Birmingham Manufacturer of Tokens, end of the eighteenth century. He issued Penny-tokens of Birmingham, engraved by Dixon.

BIBLIOGRAPHY. — Pye, *Provincial Coins*, London, n. d.

GINDRA, KARL R. (*Austr.*). Contemporary Sculptor and Medallist residing at Vienna. In 1897, he executed a fine Portrait-medal of the scientist and politician, Herr Eduard Suess, and another of Paula Mark, opera-singer at Vienna, 1895.

GINELLI DE (*Ital.*). Coin-engraver and Medallist at the Mint of Naples under Charles III. of Bourbon and Ferdinand IV., 1731-1768. Most of the larger coins of that epoch bear the artist's signature : **DE G.** His medals illustrating events of the two reigns above-mentioned are not of much importance from an artistic point of view.

GINGHAIO, F. (*Ital.*). Gem-engraver to the last two Dukes of Florence, Giovan Gastone dei Medici and Francesco III. of Lorraine. In 1750 he was living at Naples. His name is sometimes also met with as **GHINGHI**. *Vide, supra*.

BIBLIOGRAPHY. — King, *Antique Gems*, London, 1860.

GIOMETRA (*Ital.*). Medallist of the beginning of the sixteenth century. A medal of Giovanni II. Bentivoglio of Bologna, dated 1503, bears his signature on R. **GIOMETRA FE**. This interesting piece, commemorating the unsuccessful attack of Cæsar Borgia on Bologna, was first published by M. Venturi and is described in Armand, *Médailleurs italiens*, III, p. 44. The style resembles that of Cristoforo Geremia.

GIORGI, RAN. (*Ital.*). Die-sinker, who was residing at Rome, circa 1590-1610. He appears to have worked for the Papal Court under Clement VIII. and Paul V.

GIORGI, LUIGI (*Ital.*). Contemporary Sculptor and Medallist residing at Florence. I have seen his signature on medals of Ama-

deo, Duke of Aosta † 1890; — Giuseppe Mazzini, Inauguration of his Monument at Lucca, 1890; — Prize Medal of the “Beatrice” Exhibition at Florence, 1890; — Medal of the Capi di Guardia



Medal of 1885.



Medal of 1895.



Medal of 1900.

della Misericordia of Florence, 1885 (*illustrated*); — Another, of 1895 (*illustrated*); — Another, of 1900 (*illustrated*); — Dante; — Boccaccio; — Petrarca; —

BIBLIOGRAPHY. — *Rivista italiana di Numismatica*, 1892, 1893, 1900. — *Num. Circular*, 1901, col 4625-4631.

GIOVANNI DELLE CORNIOLE. *Vide* Vol. I, p. 291. M. Babelon mentions this Gem-engraver in the following terms in *La Gravure en Pierres fines*, p. 249: “Giovanni delle Corniole, dont le nom comme celui de Domenico, atteste la spécialité, fut le protégé favori de Laurent le Magnifique; il travaillait à Florence, et l’on admirait surtout son portrait de Savonarole, qu’il avait intaillé sur une cornaline, aujourd’hui dans la Galerie des Offices, à Florence. Giovanni delle Corniole, qu’il ne faut pas confondre avec son contemporain et son émule Prospero delle Corniole, eut pour principal

élève Domenico di Polo, qui grava à la fois des médailles et des pierres fines”.

GIOVANNI BERNARDI DA CASTEL-BOLOGNESE. *Vide* BERNARDI. Vol. I, p. 77.

Vasari, III, p. 477, says : “ Giovanni Bernardi of Castel Bolognese, in the course of three years, which time he passed very honourably in the service of Alfonso, Duke of Ferrara, brought many small works to completion for that prince... ; the first large production which he executed was an *intaglio* in crystal, wherein he set forth the whole Battle of the Rampart, a most beautiful thing. He afterwards engraved the portrait of the Duke Alfonso in steel, for the purpose of making medals, and on the reverse he represented Our Saviour Christ, led prisoner by the multitude.

“ Giovanni then repaired to Rome, being induced to do so by the advice of Giovio ; and there the intervention of the Cardinals Ippolito de’ Medici and Giovanni Salviati sufficed to procure him an opportunity for taking the portrait of Pope Clement VII. ; whereupon he made an *intaglio* for medals from the same, which was most beautiful, the reverse representing Joseph making himself known to his brethren. For this he was rewarded by His Holiness with a *Mazza* ; the same being an office which he sold during the pontificate of Pope Paul III., obtaining two hundred scudi as its price. For the same Pope Clement, Giovanni engraved the four Evangelists on four round crystals. They were highly commended, and caused the master to obtain the favour and friendship of many most reverend and distinguished personages ; above all they secured for him the good-will of Salviati and of the Cardinal Ippolito de’ Medici, that sole refuge and unfailing protection of artists, whose portrait Giovanni took in steel for medals. He also executed a work in crystal for the Cardinal Ippolito, the subject of which was the wife of Darius presented to Alexander the Great.

“ When the Emperor Charles V. repaired to Bologna to be crowned, Giovanni made a portrait of that monarch in steel ; and having formed a medal of gold with the same, he took it at once to the Emperor, who presented him with a hundred golden doubloons, and inquired of the master if he would accompany him into Spain. But Giovanni excused himself, affirming that he could not abandon the service of Pope Clement and the Cardinal Ippolito, for whom he had commenced works which were still incomplete.

“ Having returned from Bologna to Rome, Giovanni then executed for the above-named Cardinal de’ Medici a Rape of the Sabines, which was most beautiful. For all these things the Cardinal considered himself to be much indebted to Giovanni, and therefore showed him many courtesies, presenting him moreover with nume-

rous gifts; but what was more than all, when the Cardinal was departing for France, and was conducted to a certain distance by many nobles and gentlemen, he turned to Giovanni, who was there among the rest, and taking from his own neck a small collar or chain, to which was appended a cameo worth more than six hundred scudi, he gave it to Giovanni, telling him that he was to keep it until his return, and with the intention then to reward him as he considered his great ability to deserve....

“Giovanni also executed the portrait of Madonna Margherita of Austria, the daughter of the Emperor Charles V., who had been the wife of the Duke Alessandro de’ Medici, and was then the consort of the Duke Ottavio Farnese; this work he performed in competition with Valerio Vicentino. For all these labours executed for the Cardinal Farnese, Giovanni received from that prelate as his reward, the office of a Janissary, which brought him in a good sum of money; he was besides so much beloved by the Cardinal that he obtained many favours at his hands, and the latter never passed through Faenza, where Giovanni had built himself a most commodious house, that he did not go to take up his abode with the artist. Having settled himself, therefore, at Faenza, with the purpose of seeking retirement from the toils of the world, after having performed many labours therein, he remained there from that time forward, and his first wife having died without leaving him any children, he took a second, with whom he lived very happily, being in very easy circumstances, and having an income from lands and other sources, which amounted to more than four hundred scudi. The second wife of Giovanni presented him with two sons and a daughter; he lived content to his sixtieth year, and when he had attained to that age he resigned his soul to God; this happened on the day of Pentecost, in the year 1555.”

GIOVANNI DI GIROLAMO (*Ital.*). This Artist’s name is found on a Portrait-medal of the sixteenth century, described by Sign. Bernardo Morsolin in *Rivista italiana di Numismatica*, 1893, p. 85; obv. HEC. EFFICIES. EST. JOANNIS. BARTOLOMEI. FILII. JOANNIS. CRISTOFORI. D’ARZIGNANO. CIVIS. VINCENTINI. Bust to l. of Giambartolomeo d’Arzignano. R. HOC. OPV. FECIT. JOANNIS. HIERONIM’. DE AGNI. XIII. M. CCCC. LXXX. V. III. A dead tree. This medal is now in the Museo Correr at Venice.

GIOVANNI MARIA (*Ital.*). Coin-engraver at the Papal Mint of Rome, under Pope Alessandro VI. This artist is qualified as “sculptor testae S.D.N. pro imprimendis monetis cudendis”. He was a native of Ferrara, and is the author (not Caradosso) of the early coins issued by that Pope.

BIBLIOGRAPHY. — E. Müntz, *Les Arts à la Cour des Papes (1484-1503)*, Paris 1898.

GIOVINE, ANDREAS (*Span.*). Mint-master to King Charles II. of Spain at Naples, *circa* 1683-1693. His initials appear on the coins.

BIBLIOGRAPHY. — Ammon, *Sammlung berühmter Medailleurs und Münzmeister nebst ihren Zeichen*, Nürnberg, 1778.

GIPFEL, GABRIEL (*Germ.*). Goldsmith of Dresden, early part of the seventeenth century, mentioned in 1606 in connection with a medal of Christian II. and consort, of Saxony, made from portrait-jewels executed by him.

GIPFEL, HANNS (*Austr.*) Mint-master at Joachimsthal, from 13th August, 1604, to 11th August, 1606.

GIRARD, CASIMIR (*French*). Sculptor, born in Paris on the 10th May, 1836; pupil of Duret and Guillaume. At the Salons of 1870 and 1876, he exhibited Portrait-medallions of various private persons.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GIRARD, NICOLAS and **PIERRE** (*Swiss*). Joint Mint-masters at Geneva from the 15th of April 1617 to the 4th May 1621. On the coins their initials NP.G. sometimes occur.

BIBLIOGRAPHY. — E. Demole, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève* (1535-1792), *Bulletin de la société suisse de numismatique*, 1885, p. 22.

GIRARD, NOEL JULES (*French*). Sculptor, born at Paris on the 22nd of August 1816; pupil of David d'Angers and Petitot; entered the Ecole des Beaux-Arts on the 2nd of October 1837. He modelled some Portrait-medallions, which were exhibited at the Paris Salons during the second half of the nineteenth century.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GIRARDET, A. G. (*French*). Contemporary Medallist; he exhibited at the Salon of 1899 a Portrait-medal of the Duke of Caxias.

GIRARDET, ABRAHAM (*Swiss*). Copper-plate Engraver, born at Le Locle (canton Neuchâtel) in 1764, died in Paris on the 2nd of January 1823. One of his engravings is reproduced on the reverse of a medal by M. Hugues Bovy of Geneva, commemorating the Centenary of the Great Fire of La Chaux-de-Fonds, 1794-1894.

BIBLIOGRAPHY. — Musée neuchâtelois, 1895, p. 186.

GIRARDIN, P. (*French*). Die-sinker of the first half of the nineteenth century. His signature appears on a Portrait-medal of Raspail, 1849.

GIRAULT (*French*). Medallist of the second quarter of the nineteenth century. His signature occurs on some medals of Louis-Philippe.

GIROD, JEAN JACQUES (*Swiss*). Mint-master at Geneva; two contracts were concluded between the City and him, on the 19th May 1750, and 3rd of October of the same year for the striking of coins. Girod retained his post until August 1762.

BIBLIOGRAPHY. — E. Demole, *loc. cit.*

GIROMETTI, GIUSEPPE (*Ital.*). A celebrated Sculptor, Gem-engraver and Medallist of the first half of the nineteenth century, born in 1780; died 17. Nov. 1851. He worked at the Papal Mint at Rome for Popes Pius VII., Leo XII., Pius VIII. and Gregory XVI., Cardinal Ercole Consalvi, and cut Portrait-medals of the sculptor Antonio Canova; — the poet Giov. Batt. Niccolini, which medal Bolzenthall considered as one of the best Italian works of the time; — Caesar Baronius; — Petrus Bembus; — Michelangelo Buonarrotti; — Philippus Brunellescus; — Benvenuto Cellini; — Marcantonio Colonna; — Vittoria Colonna; — Enrico Dandolo, Doge of Venice; — Franciscus de Marchi; — Franciscus Guicciardini; — Macchiavelli; — Cosmo de' Medici; — Andreas Palladio; — Petrarch; etc.

Most of these belong to a series of medals of celebrated Italians of all ages, to which Girometti's son, Pietro, and the Medallist Niccolo Cerbara, also contributed.

Girometti was a pupil of the sculptor Pacetti, President of the Academy of Fine Arts, and first executed marbles for the Cathedral of Foligno. He then gave up sculpture for Gem-engraving, in which Art he soon became *facile princeps*. His cameos after Canova, Tenerani, &c., those executed from his own designs, reproductions of antique gems, portraits of modern and contemporary celebrities are all of superior work. Among his portrait-cameos I must notice: Raphaël; — Leonardo da Vinci; — Richelieu; — Colbert; — Racine; — La Fontaine; — Washington; — Napoleon, &c. His bust of "Spring" at the Bibliothèque Nationale (Paris) is a fine example of Girometti's style; by him are also two large cameos with heads of Genius and Perseus, after Canova; others representing Terpsichore and Magdalena; Psyche, after Tenerani, &c.; and King mentions a head of Proserpine and a Diomede with the Palladium, surpassing, to his taste, any production of the artists of antiquity in this department.

Dr Storer has brought to my knowledge the following medals by Girometti: Congress of Italian Scientists at Genoa, 1846; —

Congress of Italian Scientists at Lucca, 1843; — Med. Clin. Academy of Ferrara, 1847.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — E. Babelon, *op. cit.* — King, *op. cit.* — *Grande Encyclopédie*.

GIROMETTI, PIETRO (*Ital.*). Son of Giuseppe Girometti, Gem and Medal-engraver of considerable merit, died in London in 1850. M. Babelon says of him that he succeeded in raising himself above his contemporaries of all countries by the excellence of his works. He contributed to the series of medals of celebrated Italians undertaken by his father in conjunction with Niccolo Cerbara, and engraved several medals of Gregory XVI., Vittoria Colonna, Enrico Dandolo and other Italian celebrities.

In the Morrison Collection there was a cameo, an onyx of two strata, white upon green ground, engraved in high relief, with figure of a faun supporting upon uplifted foot an infantile faun, which is supposed to be the work of Girometti or of his father.

In the Boston Collection are two medical medals, bearing P. Girometti's signature on obv. : Dr Francesco Mandini, Bologna; — Santo Spirito Hospital at Rome, 1754.

GIROT (*French*). Die-sinker of the end of the eighteenth, and beginning of the nineteenth century. His best known medallic work is no doubt a portrait piece of Mirabeau, on his death, 1791. Obv. LE DEMOSTHENES FRANÇOIS. Laur. head of Mirabeau to l.; beneath : GIROT F. R. HONORE RIQUETTI MIRABEAU. Sword surmounted with Phrygian cap; in the field : MORT LE 2 AVRIL 1791.

BIBLIOGRAPHY. — Hennin, *Histoire numismatique de la Révolution française*, Paris, 1826.

GISORS, JEAN or **JANIN** (*French*). Engraver at the Mint of Troyes, circa 1360.

BIBLIOGRAPHY. — Natalis Rondot, *Les Graveurs de la Monnaie de Troyes du XII^e au XVII^e siècle*, Paris, 1892.

GITTERMANN, JOHANN CHRISTIAN (*Germ.*). Mint-master at Esens (East Friesland), 1730-1746. His initials I. C. G. appear on coins of Princes George Albert and Carl Edzard.

GIULIANO *Vide* **GIANNINI** *supra*.

G. K. *Vide* **KILIAN KOCH**. Die-sinker at Nuremberg (sixteenth century).

G. K. *Vide* **GEORG KRUCKENBERG**. Mint-master at Cassel, 1637-1640, Höxter, 1646, and Hildesheim, 1660-1661.

G. K. *Vide* **GEORG KRÜGER**. Die-sinker and Mint-master at Copenhagen, 1665-1680.

G. K. *Vide* **GEORG (CHRISTOPH) KÜSTER**. Mint-master at Darmstadt, 1733-1740, and Cleve, 1740-1755.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

G. K. (*Dutch*). Signature of an unknown Medallist, who is the author of a Portrait-medal of Prince-electors Max Emanuel of Bavaria as Stadhouder of the Netherlands (Van Loon IV, p. 83, n° 2), and of another on the Arrival of the Stadhouder in the Netherlands, 1692. (Van Loon p. 85.)

BIBLIOGRAPHY. — Nagler, *Monogrammisten*.

G. L. *Vide* **GABRIEL LOMBARDO**. Mint-inspector at Venice, *circa* 1565.

G. L. *Vide* **GIROLAMO LUCENTI**. Die-sinker at Rome, 1670-1677.

G. L. *Vide* **GOTTFRIED LEYGEBE**. Medallist, 1630-1683, who worked at Nuremberg and Berlin.

G. L. or **G. L. F.** *Vide* **GABRIEL LUNDER**. Norwegian Die-sinker who worked at Nuremberg, Königsberg, and from 1742 to 1782 at Copenhagen.

G. L. *Vide* **GUSTAV LIUNGBERGER**. Swedish Medallist, who worked at Stockholm from 1765 to 1801.

G. L. *Vide* **GOTTFRIED BERNHARD LOOS**. Founder of the famous Die-sinking establishment of Loos at Berlin, born 1773 † 1843.

G. L. C. *Vide* **GABRIEL LECLERC**. Die-sinker at Basle, 1685, then at Cassel, and *circa* 1708 at Berlin; Mint-master at Bremen, 1737 † 1743.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

GLADEHALS, JACOB (*Germ.*). Nicolai, *Nachrichten von den Baumeistern, Bildhauern... in Berlin*, Berlin, 1786, informs us that the name of this artist occurs in 1597 in the Berlin archives as that of a Goldsmith to the Electoral Court. Apparently he was not a native

of this city, but settled there late in life; he was still living in 1617, when it is said he was of a great age and in painful circum-



stances. According to the same writer, we must ascribe to Gladehals the beautiful medallion jewels of John George and his consort, dated 1597, and John Sigismund (*illustrated*), which gems are preserved in the Royal Museum at Berlin. Bolzenthal, Erman, and also Dr Menadier, in his recent work *Schaumünzen des Hauses Hohenzollern*, have not corrected Nicolai's attribution of these beautiful jewels to Gladehals, whose initials he stated he had seen on some

examples. Before Gladehals, Peter Wolff of Zurich, who was Court Goldsmith at Berlin in 1583, had executed similar works, and after



him Cornelius von Thale, *circa* 1613 distinguished himself in the same capacity.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Erman, *Deutsche Medailleure*, Berlin, 1884.

GLAGEMAN, JOHANN HEINRICH (*Bohem.*). Mint-engraver at Prague from 1670 to 1693, under Leopold I.

GLASBERG, STEPHAN (*Germ.*) Mint-master at Freiberg in Saxony before 1465.

GLÄSER, HANS (*Germ.*). Mint-master in Schleswig, 1641-1644.

GLASER, J. (*Austr.*). Contemporary Medallist residing at Vienna. In 1879 he issued a commemorative medal of the Silver Wedding of the Emperor and Empress of Austria.

GLASERE, MARC DE (*Belg.*). Seal-engraver and Goldsmith of the first quarter of the sixteenth century, residing at Bruges. He worked for Margaret of Austria, Dowager Duchess of Savoy and Regent of the Low-Countries.

BIBLIOGRAPHY. — A. Pinchart, *Dictionnaire des Graveurs belges*, Revue de la numismatique belge, 1851, p. 413.

GLEASON A. (*Amer.*) Die-sinker of Hielsdale (Mich.) and manufacturer of Mott & Brother's token, Druggists (*Amer. Journ. Num.* 490).

GLEDE, MORITZ (*Germ.*) Die-cutter at the Mint of Moisburg (Lüneburg), 1622.

BIBLIOGRAPHY. — M. Bahrfeldt, *Beiträge zur Münzgeschichte der Lüneburgischen Lande*, Wien, 1893.

GLEICHEN, COUNTESS FEODORA (*Brit.*). Contemporary Sculptor and Medallist; she exhibited at the Royal Academy in 1900 a bronze relief Memorial to the late General Sir Henry Ponsonby. She is a Member of the Society of Medallists, and at this Society's Exhibition in 1897, her medallic productions were very much admired: The Shropshire Horticultural Society Medal; — Portrait-medal of H. R. H. the Princess of Wales; — Medal for the Royal Agricultural Show at Windsor, 1889; — A Mirror; — Bas-relief in pewter, &c. At the Second Exhibition of the Society of Medallists, 1901 (November), I noticed the following exhibits: Portrait bust, Queen Victoria; — Joan of Arc; — Silver cup; — H. M. The Queen, when Princess of Wales (a medal); — A medal, Queen Victoria (lion, reverse).

The following notice of Countess Gleichen's artistic activity is extracted from Mr. Spielmann's *British Sculpture and Sculptors of To-day*, 1901.

“The Countess Gleichen was the pupil of her father, Prince Victor of Hohenlohe, and of the Slade School at University College under Professor Legros, and completed her studies in Rome. Her chief work has been the life-size statue of Queen Victoria for the Jubilee Hospital, Montreal. It is an imaginative composition, in which the Sovereign is represented in royal robes, with a little child asleep at her knee, while on the opposite side, on the steps of the throne, another child stands with its arm in a sling. Shortly before her death Queen Victoria gave sittings to Countess Gleichen for the bust now at the Cheltenham Ladies' College.

“Besides these are the memorial to the artist's father in Sunningdale Church (near Windsor), and a bust of Queen Alexandra, when Princess of Wales (Royal Academy, 1895), now in possession of the Constitutional Club, London. In the same year a statuette of

Lady Henry Bentinck was exhibited at the New Gallery, but it attracted less attention than the "Satan" shown at the Royal Academy in 1894. This fanciful and weird design shows a scaly, armed and winged knight, seated on a throne tortuous with snakes. The work reveals undoubted skill and invention, although it is somewhat overloaded. The statue of "Peace" (1899) showed a much purer feeling; and the beautiful hand-mirror of jade and bronze of the same period, which first appeared in the Royal Academy and was sent to the Paris Exhibition of 1900, proved a greater appreciation of design and decoration, and achieved a success commensurate with its considerable merit. There are also by Countess Gleichen a half-length figure of M. Kubelik, the violinist; a stone fountain with a life-size nude figure of a nymph for a garden in Paris; and another in bronze and coloured marbles with a figure of Diana, for a garden near Ascot.

"It is no flattery to the Countess Gleichen to say that many sculptors, contributing to the exhibitions, have failed to produce work as good as her's. It is highly refined, with charming feeling, and if, as in "The Queen Alexandra", it is a little timid in treatment, we do not resent the weakness which savours of delicacy; for we like a woman's work to be effeminate. Countess Gleichen's early tendency to be too smoothed-down, technically called "soapy", practically disappeared with the advent of a more modern feeling. The lady's sculptural portraits are excellent likenesses, with the delightful merit of being elegant and distinguished. These include M^{me} Calvé, M^{rs} Walter Palmer, and Sir Henry Ponsonby as busts; several bas-reliefs, of which one is a memorial to Sir Henry Ponsonby, with figures in armour as supporters; and others are of children, in different materials. The silver statuette of a Madonna, in an agate and mosaic shrine, should not be passed over".

GLEINITZ (*Austr.*). Mint-master at Gratz under Archduke Charles, 1581.

GLITZMANN, VOLKMAR and **CHRISTIAN** (*Germ.*). Stone-cutters who worked at Breslau, 1566 and 1589. They appear to have been employed at the Mint to engrave coin-dies.

BIBLIOGRAPHY. — Friedensburg, *Studien zur schlesischen Medaillenkunde*, 1899.

GLOWACKI, W. (*Austr.*). Contemporary Die-sinker residing at Krakau. I have seen two medals engraved by him, one on the Visit of Emperor Francis Joseph to Krakau in 1880, and the other on the Transfer of the body of Mickiewicz to Krakau in 1890.

GLUME (*Germ.*). Sculptor and Modeller in wax of the second half of the eighteenth century. Bolzenthall mentions a cast Portrait-

medallion of Dr Johann Nath. Lieberkühn, which was executed from a wax model by Glume. A specimen is in the Berlin Museum.

GLYCON (*Greek*). The signature ΓΛΥΚΩΝ, which some experts doubt, appears on a sard cameo (*illustrated*) in the Paris Medal Cabinet. It represents Amphitrite.



Cameo said to have been cut by Glycon (*Babelon, Pierres gravées, fig. 120*), of the nereid Galene riding on bull-headed sea-monster above waves; around the nymph a dolphin and five Erotes playing. "A poor work", says Köhler, "of the Renaissance, in which the accessories are better done than the goddess".

BIBLIOGRAPHY. — Babelon, *Pierres gravées*. — H. Brunn, *op. cit.*, t. II, p. 612. — Furtwängler, *op. cit.* — Daremberg et Saglio, *op. cit.*, p. 1478. — King, *op. cit.*, p. 219. *Handbook of Engraved Gems*, 1884.

G. M. *Vide* **GEORG MEINHART**. Mint-master at Eisleben, Halle and Stolberg, 1595-1615.

G. M. (?) *Vide* **GEORG MEINHOLT**. Mint-master at Saalfeld, 1595-1623.

G. M. *Vide* **GASPARE MOLO**. Swiss Medallist, born at Lugano, worked at Florence and Rome, 1610 † 1669. A second artist of this name lived in the middle years of the eighteenth century.

G. M. *Vide* **GOTTFRIED (WILHELM) METELLES**. Coin-engraver at Minden, 1690-1711.

G. M. *Vide* **GOTTHARD MARTINENGO**. Mint-master at Coblenz, 1762-1794.

G. M. *Vide* **GEORG MICHAELIS**. Mint-master at Clausthal, 1802-1807; also **G. F. M.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

G. N. *Vide* **GEORG NÜRNBERGER**. Mint-master at Frankfort-on-Maine, 1644-1646.

G. N. *Vide* **GEORG NEUMEISTER**. Warden of the Mints at Würzburg, 1754-1762, and Frankfort-on-Maine, 1763-1777.

G. N. *Vide* **NESTI**. Die-sinker at Florence, second quarter of the nineteenth century.

G. N. P. B. *Vide* **GEORG NEUMEISTER**. Warden, and **PHILIPP BISCHOFF**. Mint-master, at Würzburg, 1760-1762.

G. N. R. *Vide* **GEORG NIKOLAUS RIEDNER**. Mint-master at Nuremberg, 1764-1793.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

G. N. (*Ital.*). Signature of a Medallist of the third quarter of the sixteenth century. This signature occurs on a Portrait-medal of Claudio Brama, with inscription ANNO. ETATIS. SVAE. VIII. on R., and described in Armand, *op. cit.*, I, p. 237.

GNAIOS. *Vide* **CNEIVS**. Vol. I, p. 282.

M. Babelon, in *Dict. des ant. grecques et romaines*, Gemmae, t. II, p. 1479, expresses the opinion that Gnaios seems to have been inspired by the works of Polycleites.

The aquamarine representing the head of Herakles, published by Faber as the signet of Cn. Pompey, has given rise to a heated controversy between experts. Köhler, quoted by King, says: "The signature on this gem belongs to the best authenticated that we have, and we can prove beforehand that it cannot but designate an artist, since the work of the head is of that fine quality that would justify the engraver in putting his name to it". Dr Brunn is of a different opinion, and his criticism may be worth quoting, as it throws light upon the vexed question whether the ancient gem-engravers really did sometimes sign their works:

"Der bekannteste Stein mit dem Namen des Cneius ist ein bläulicher Aquamarin, auf welchem der Kopf des jugendlichen Herakles dargestellt ist; neben dem Halse sieht man flach gearbeitet die Keule und unter dem Abschnitte des Halses die Inschrift ΓΝΑΙΟC! Stosch t. 23; Gori Mus. Flor. II, t. 7, 2; Bracci I, 49; Winck. Descr. II, 1682; Lippert I, 539; Raspe 5458; Cades III, A, 2; C.I. 7174. Er kam aus Andreini's Besitz (Gori Col. lib. Liv. p. 155), in die Strozzi'sche, später in die Schellersheim'sche und neuerdings in Blacas'sche Sammlung. Aber wir haben von ihm noch weit ältere Kunde. Faber, der Herausgeber von Ursinus' *Illustrium imagines*, erwähnt ihn (S. 66), indem er die Inschrift auf Pompeius bezieht und den Stein für eines der Siegel dieses Römers

hält. Es macht daher einen sonderbaren Eindruck, wenn Köhler S. 143 Folgendes bemerkt :

“ Der Herakleskopf des vorgeblichen Gnaeos konnte folglich (weil Köhler die Künstlerinschriften der Andreini'schen Sammlung fast sämmtlich als aus Betrug entstanden betrachtet) aus keiner verdächtigeren Quelle herrühren, als aus der Sammlung des Andreini, und es leidet keinen Zweifel, dass, hätte sie ihre Aufschrift nicht über hundert Jahre vor Andreini bekommen, er gerade der Mann gewesen sein würde, der am wenigsten gezaudert hätte, sie damit zu versehen ”.

“ Es leuchtet ein, dass bei einer solchen Befangenheit in den eigenen Vorurtheilen eine Würdigung auch der einfachsten vorliegenden Thatsachen geradezu unmöglich wird. So heisst es nun von der Inschrift : “ Die Buchstaben des Namens, durch den dieses Werk, nach Visconti's Meinung, einem römischen Slaven oder Freigelassenen zugeschrieben wird und den schon darum kein Vorurtheilsfreier für alt nehmen kann, sind zwar nicht übel gerathen, tragen aber durch ihre Aenlichkeit mit so vielen anderen Aufschriften völlig das Gepräge ihres neuen Ursprungs. ”

“ Nachdem er dann später auf das Unbegründete der Meinung Faber's, dass der Stein zum Siegelringe des Pompeius gedient, hingewiesen, schliesst er weiter : „ es ergiebt sich doch, daraus so viel, dass zu Orsini's und Faber's Zeit der Name Gnaeos auf Verlangen eines Schlechtunterrichteten der Gemme in der Absicht eingeschnitten war, um sie für den Siegelring des Pompeius auszugeben ” ; und dabei wird dann auf die Steine des Aetion, Hyllos, Hellen, und Aulos hingewiesen, welche damals ein gleiches Schicksal erfahren hätten. Weiter heisst es S. 168 : „ Unnöthig ist es zu bemerken, warum die Vornamen Cneius und Aulus das nicht anzeigen konnten, was man damit bezweckte ; dass durch sie die Neuheit dieser Zugaben nur zu sehr bekräftigt wird ; und dass diese Vornamen, ihrer Unbestimmtheit wegen, nicht einmal geeignet waren, die Besitzer der Ringsteine anzuzeigen ; Uebrigens sind die Eigener der Ringsteine stets mit allen drei Namen, und seltener im Nominativ, als im Genetiv auf ihnen gegraben ”. Wie hier alles auf Vorurtheil beruht, ist nicht schwer nachzuweisen. Ueber die Steine mit den Namen des Aetion, Hyllos u. s. w. ist schon früher gehandelt worden. Gesetzt nun aber man hätte zu Orsini's Zeit einen Stein durch eine Inschrift zu einem Siegelsteine des Pompeius machen wollen, wie wäre man damals, wo gewiss noch wenige Gemmeninschriften römischer Namen mit griechischen Buchstaben, wohl aber schon eine Zahl rein römischer Inschriften bekannt sein mochte, auf den Gedanken gekommen, den Pompeius durch seinen Vornamen in griechischer Form bezeichnen zu wollen ? Die einfachste und natürlichste Folgerung ist vielmehr, dass

die Beziehung auf Pompeius erst aus der vorhandenen, vor Augen liegenden Inschrift ΓΝΑΙΟC entstanden sei. Auffallend, aber doch nur scheinbar auffallend, ist allerdings die Unbestimmtheit des Vornamens zur Bezeichnung einer Person.

“Aber die Consequenz der Inschriften öffentlicher Monumente dürfen wir nicht von denen der geschnittenen Steine verlangen, welche dem Privatgebrauche dienten. Gerade durch den Privatgebrauch konnte die Beschränkung auf den Vornamen motivirt sein. Eben so konnte aber auch ein berühmter Steinschneider sich durch einen solchen deutlich genug bezeichnet erachten, wie wir in der neueren Zeit uns gewöhnt haben, eine Menge gerade der berühmtesten Künstler, wie Raphaël, Michelangelo, Domenichino, Marc Anton fast immer nur mit ihren Vornamen zu nennen. Dass wir für diesen Gebrauch unter den antiken Bildhauern und Malern keine Analogien nachweisen können, erklärt sich einfach daraus, dass überhaupt nur sehr wenige mit römischen Namen bekannt sind. Die Inschrift ΓΝΑΙΟC unter dem Kopfe des Herakles gehört demnach zu den am besten beglaubigten, welche wir besitzen; und dass sie einen Künstler bezeichne, dürfen wir wenigstens nicht von vorn herein als unmöglich abweisen, indem auch die Arbeit des Kopfes von der Art ist, dass sie den Künstler zur Beifügung seines Namens wohl berechtigen durfte. Zwar urtheilt Köhler S. 144 im Gegensatz zu Visconti's emphatischen Lobsprüchen, dass „durch den grossen Fleiss, den man in der Ausführung des Gesichtes und der Haare verschwendet, das Ganze an Kraft und Geist verloren habe“. Doch aber erkennt auch er S. 142 an, dass dieser schöne Jünglingskopf mit sehr viel Zartheit und Gefühl dargestellt worden, dass die Locken leicht, mannigfaltig und abwechselnd, zugleich reich und zierlich gebildet seien“.

The standing Athlete anointing himself, formerly in the Marlborough Collection, has been pronounced by King to be a paste, and not a jacinth, undoubtedly antique, and not the work of Natter, as Köhler suspects it. Dr Brunn considers the work of little merit, and although he had not seen it, was inclined to doubt its genuineness. Dr Furtwängler pronounces this gem, and the agate representing the Rape of the Palladium, in the Berlin Museum, antique.

G. O. *Vide* **GIACOMO OZEGNI**. Die-sinker at Turin, 1622-1625.

GÖZ. *Vide* **JOHANN SAMUEL GÖTZINGER**, born in 1734, † 1791. Coin-engraver at Ansbach.

G. O. H. *Vide* **GOTTFRIED OTTO MEYER**. Mint-master at Herborn, 1681-1682.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

GÖBEL, GEBRÜDER (*Germ.*). Mint-contractors at Danzig. Between 1578 and 1585 this firm struck Denarii, Schillings, Groschen, Drei-gröschers, Ducats and some gold coins of higher denominations (5 and 10 Ducats), all, which, with the exception of the Denarii, bear the annulet, which was the Mint-mark of the Brothers Göbel.

BIBLIOGRAPHY. — Kirmis, *Handbuch der Polnischen Münzkunde*, Posen, 1892, p. 69.

GOBELET, JEAN (*Belg.*). Mint-master at Ghent, *circa* 1430. On a commission, given under the seal of Philip the Good, Duke of Burgundy, 27th October, 1430, he is named : *Janne Gobelet, muntmeester van Brabant*.

BIBLIOGRAPHY. — *Revue de la num. belge*, 1842, p. 311; 1851, p. 144.

GOBERT DE SAINT-QUENTIN (*French*). Mint-master at St' Quentin, 1436-1439.

GOBRECHT, CHRISTIAN (*Amer.*). Coin-engraver at the Philadelphia Mint, from December 21, 1840, until his death, July 23, 1844. He was born in Hanover, York Co., Pa., December 23, 1785; went to Philadelphia in 1811, where he became an engraver of bank notes, seals, calico-printers' rolls, bookbinders' dies, &c. In 1836 he was appointed assistant to Mr Kneass, Engraver at the U.S.A. Mint, and on the latter's death, he was chosen to fill the vacancy. Besides coins, Gobrecht engraved several medals, one of which, the Franklin Institute Medal, exhibits very commendable work, and another of the New England Society for the Promotion of Manufactures, etc., 1826.

BIBLIOGRAPHY. — Evans, *Illustrated History of the United States Mint*, Philadelphia, 1892.

GODARD, A. (*French*). Editor of artistic medals, residing at Paris, and agent for the works of the Medallist Roty, and others.

GODDARD, THOMAS (*Brit.*). Mint-master to James II., at Dublin (?) in conjunction with John Trinder, William Talbot, William Brumfield, Francis Rice and Edward Fox.

GODEBSKI (*French*). Contemporary Sculptor, born at Méry-sur-Cher (Cher). Pupil of Jouffroy. Although not a Medallist, he has executed some Portrait-medallions in clay, as that of M. G. Mail-lard, exhibited at the Salon of 1876.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GODEL (*French*). Bolzenthall mentions this Medallist's name with those of Veyrat, Henrionnet, Rogat, Masson, Sornet, Peuvrier and other artists of the first half of the nineteenth century, who collaborated with others in Durand's *Séries numismatica universalis virorum illustrium*, and to *Médaillier des Français célèbres, XIX^e siècle*; *Galerie de la Fidélité*; *Collection des hommes illustres*, &c.

In Dr Storer's Collection there is a medal of N. Copernicus by him (Durand Series).

I have seen his signature recently on a Jeton of the Société du Jardin et des Eaux de Sceaux, 1843.

GODELE, JEAN (*Belg.*). A clever Chaser of Liège, who lived during the first half of the fifteenth century.

GODET, HENRI (*French*). Contemporary Sculptor and Medallist. Pupil of the École nationale des Beaux-Arts, and of M. Mathurin Moreau. He was born at Paris.

At the Salon of 1901 he has exhibited a frame of medals : three bas-reliefs in bronze representing Poppies, and three others of Cupids.

BIBLIOGRAPHY. — *Catalogue du Salon, 1901.*

GODIN (*French*). Moneyer of Abbeville, circa 1187.

GODIN (*French*). Sculptor, born at Melun (Seine-et-Marne), on the 21st of August 1823. Pupil of Toussaint. Entered the École des Beaux-Arts in 1846. As late as 1876 he exhibited at the Paris Salon a Portrait-medallion of M. Cabs, which is not his only work of the kind.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GODOFFRE, CLAUDE (*French*). Coin-engraver at the Mint of Lyons, 1594-1612. Son of Pierre Godoffre. He was appointed on the 14th of April 1594 "tailleur particulier de la monnaie" and obtained from the King, on the 5th of May of the same year, confirmation of his nomination. In 1595 this Engraver was actively employed in the execution of coin-dies. Testoons struck at Lyons in 1602 bear I.B. (for Jean de Bourges, Mint-master) and a crescent with mullet which is probably Godoffre's sign.

This artist engraved the Jeton of Pierre de Baillon, 1600 and 1601, and also satirical medals at the time of the League. Some of the Deniers douzains in the name of Charles X. were also engraved by Claude Godoffre.

BIBLIOGRAPHY. — Rondot, *Les Graveurs de monnaies à Lyon, Mâcon, 1897.*

GODOFFRE, PIERRE (*French*). Coin-engraver at the Mint of Lyons, 1574-1594. He engraved the dies for the Deniers douzains issued

in the name of Cardinal de Bourbon, proclaimed King in 1589 under the name of Charles X., and struck until 1594. He resigned office in April 1594 in favour of his son Claude Godoffre. His name appears on Mint documents as "Tailleur Pierre Godoffre". In 1594, the Masters and Officers of the Mint were ordered, "not to strike any coins of gold, silver, or billon under charge of lèse-majesté, except in the name of Henry IV., by the grace of God, King of France and Navarre."

BIBLIOGRAPHY. — Rondot, *op. cit.*

GOEDECKE or **GÖDICKE, JOHANN GEORG** (*Germ.*). Mint-master at Leipzig, 1752-1753, and Altenkirchen, 1744-1755. He signed : I.G.G.

GOEDECKE, PAUL HEINRICH (*Germ.*). Medallist of Hamburg, 1730-1764. Signed P.H.G. He worked for the Court of Denmark, and is the author of a number of Portrait-medals of private persons. One of these commemorates the Marriage of Frederick, Prince of Denmark with Princess Louisa, 1743; another, of 1759, bears a portrait of Frederick Charles of Holstein. There are also by this artist the following medals : Coronation of Charles VII., 1742; — Coronation of Francis I., 1745, Festivities at Hamburg; — Coronation of Adolphus Frederick of Sweden, 1745; — Adolphus Frederick and Louisa Ulrica, 1744; — Earthquake at Lisbon, 1755 (R. only); — &c. His medals are signed P.H.G.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Paul Joseph u. Eduard Fellner, *Die Münzen von Frankfurt am Main*, 1896. — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar, &c.* — Franks and Grueber, *Medallic Illustrations, &c.*

GOEDEKING, CHRISTIAN FRIEDRICH (*Germ.*). Mint-master at Breslau, 1810, and appointed in the same year as general Mint-master of Prussia. In 1843 a commemorative medal was struck with his portrait.

GOEDT, BERNHARD (*Germ.*). Mint-master at Coblenz, 1698-1734.

GOELLNER (*Germ.*). Contemporary Die-sinker, residing at Stuttgart, and author of a number of prize-medals.

GOERCE, S. (*French.*). Die-sinker of the nineteenth century. His signature occurs on the obv. of a Portrait-medal of Jacques Beau-lieu of Besançon.

GOETZ (*Germ.*). Contemporary Die-sinker, whose signature I have seen in conjunction with that of Schwenzer on a medal commemorating the Sixth Centenary of the University of Heidelberg, 1886, and on a Portrait-medal of Prof. Dr Virchow.

GOETZE, GOTTLIEB (*Germ.*). Medallist of the second quarter of the nineteenth century. He filled the post of Medallist to the Mint at

Berlin, between 1830-1840, when on account of increasing blindness he retired to his native town of Suhl. This talented artist would have accomplished much more, had not his failing eyesight obliged him to give up his profession. One of his best medals, that of the great sculptor Thorwaldsen (*illustrated*) exhibits uncommon skill of execution; the drawing is good and the style very bold. By Goetze are also: Medal on the Death of Ludwig I., Grand Duke of Hesse, 1830; — Prize Medal for Vaccination, after Rauch's model; — Prize Medal



The Thorwaldsen Medal, by Goetze.

of the Society for Encouragement of Industry; — L. A de Guionneau, Grand Master of the Masons of the Three Globes, 1824; — Daniel Frederic Loos, 1816; — Schinkel's Theatre at Berlin, 1821; — Commemorative Medal of the War of Independence, 1813-1815, struck in 1822; — Frederick William, Crown Prince of Prussia and Consort; — Baron Dr Georg Christian Gottlieb von Wedekind of Darmstadt (Boston Collection); — Establishment of Vaccination in Prussia (Boston Collection).

BIBLIOGRAPHY. — Menadier, *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901. — Bolzenthall, *op. cit.* — Marvin, *Masonic Medals*, Boston, 1880. — *Reimmann Catalogue*.

GOETZINGER, FRIEDRICH (*Germ.*). Coin-engraver at Würzburg, 1795. His initial G appears on a Memorial-medal of Bishop Franz Ludwig von Erthal, 1795.

GOETZINGER, JOHANN SAMUEL (*Germ.*). Medallist, Coin, and Gem-engraver, of the second half of the eighteenth century, 1734-1791. Most of his medals illustrate the history of Margraves Charles William Frederick, and Alexander. As early as 1752, the initial G of Goetzinger appears on coins of Brandenburg. The Reimmann Collection comprised the following signed coins and medals by this Engraver: Reichsthaler of 1752, with bust of Charles William

Frederick of Brandenburg; — Gulden of 1753 (signed **I S G**); — Marriage Medal of Prince Alexander with Princess Frederica Caroline of Saxe-Coburg, 1754; — Conv. Gulden of 1760; — Conv. Thaler of Alexander, and Gulden, of 1765; — Medal of 1767 of the Bruckberger Porcelain Works; — Medal and Thaler of 1769 on the Union of the Margraviates of Culmbach and Ansbach (2 var.); — Prize Medal for Clover-growing, 1775; — Conv. Thaler and Gulden of 1775, 1777 and 1779; — Thaler of 1779 on the Restoration of the Order of the Red Eagle; — Thaler of same date commemorating the Peace of Teschen; — Conv. Thaler of 1783; — Commemorative Medal of Margravin Frederica Caroline, 1760, struck for the County of Sayn, &c.

Besides these, Dr Menadier describes in *Schaumünzen des Hauses Hohenzollern*: Thaler of 1769 on the death of Margrave Frederic Christian; — Undated Medal on the Heron Chase; — Medal on the election of Margrave Alexander as Captain of the Franconian Circle, 1765; — Portrait-medals of the Margrave Alexander (3 var.). Two medals in the Berlin Cabinet are signed **GÖZINGER IVN. F.**; one was struck on the death of Margravine Frederica Louise, 1784, and the other is an undated Portrait-medal of Margrave Alexander.

It is evident that J. S. Götzinger had a son who worked in the same capacity as himself at the Ansbach Mint and perhaps succeeded him, but I have found no further information on the subject. Whether J. S. Götzinger's father, whom Ammon calls **JOHANN GÖTZINGER** and to whom he attributes medals dated 1728 and 1735, as well as the earlier of those described above, also filled the office of Coin-engraver and Medallist to the Court at Ansbach, does not appear quite settled, notwithstanding Bolzenthals assertion. In the affirmative case, there would have been three Engravers of the name of Götzinger, as it is not very likely that J. S. Götzinger would have signed himself **GÖTZINGER IVN.** as late as 1784 when he had been known over thirty years as a Medallist. Bolzenthals states that shortly before Margrave Alexander's abdication in 1791, J. S. Götzinger died at the age of fifty-seven.

Götzinger's signature appears in various ways: **G.** — **I.S.G.** — **GÖZ.F.** — **GOZINGER F.** — **GÖZINGER** — **GÖZINGER F.**

BIBLIOGRAPHY. — Bolzenthals, *op. cit.* — Reimmann Catalogue. — Ammon, *op. cit.* — Dr Menadier, *op. cit.* — Köhler, *Münzbelustigungen* XXII, 217. — Madai, *op. cit.* — Schulthess, *op. cit.* — Spies, *Brandenb. Münzbelust.* I, 169; II, 41 & 253; III, Titelblatt. — Bauer's *Auserlesene Münzen*, Nos 16 & 17. — Information kindly furnished by Mr. Simon Schott-Wallerstein of Frankfurt a. M.

GOFFIN, DANIEL (*French*). Founder and Engraver, born at Givonne, near Sedan (Ardennes). He flourished *circa* 1614. At about

that time, he engraved sixty pairs of dies for the gold, silver and copper coinage of Sedan, and for that of the sovereignties of Raucourt, La Tour-à-Glaire, and Château-Regnault. This artist, who belonged to the protestant faith, undertook in 1627 to execute dies for the silver coins which Lambert de Duras, Count of Meldre, Governor of Bouillon, had arranged to strike with his arms, by edict of the 27th October of that same year, on his assumption of sovereignty.

In Poey d'Avant, *Monnaies féodales de France*, a large number of coins of the Duke of Bouillon, Sovereign Lord of Sedan and Raucourt, struck in 1614 and 1615 from Daniel Goffin's dies, are illustrated on Plates 146 to 148, and exhibit fine workmanship. The jetons engraved by him are, however, of little merit; one of them bears his name as R. legend : * DANIEL * GOFFIN * A * SEDAN.

It would appear that Goffin cut dies at the Mint of La Vanette, for imitations of Spanish, Italian, and German coins, and that on the forgeries being found out, Jean de la Noue, the Mint-master, was arrested and hanged in 1629. The coins engraved for the Seigneur Lambert d'Oyembrugge de Duras consisted of One and Six Sol pieces, Patagons, Florins, Ecus, Half-reals of the types of Liège and the Netherlands, Rycksdalers similar to those of Nuremberg, Frankfort and Hamburg, Dalers resembling those of Bouillon, Ducats of the type of the Dutch ducats, with the R. legend : LAMBERTVS DE DVRAS B. SVPREMVVS HAYON.

BIBLIOGRAPHY. — A. Pinchart, *Revue belge de numismatique* 1848, p. 55. — Chavignerie et Auvray, *op. cit.* — J. Rouyer, *Une fabrique de Jetons d'apparence française à Sedan du temps de Louis XIII*, *Revue numismatique*, 1887, p. 422.

GOFFIN, JEAN (*French*). Mint-master to the Bishop of Liège, circa 1650. Probably a relative of Daniel Goffin.

BIBLIOGRAPHY — *Instruction et ordonnance suivant laquelle Jean Goffin, Maître Monnoyeur de S. A. S^{me}, se devra gouverner et régler au fait de la Monnoye d'or et d'argent que S. A. lui a permis de forger*, etc., *Revue belge de numism.*, 1866, p. 269.

GOIS, ÉTIENNE PIERRE ADRIEN (*French*). Sculptor and Engraver, 1731-1823. He is the author of a number of Portrait-medallions and Bas-Reliefs in clay and in bronze, as for instance : Portrait of Count d'Artois; — Winter, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GOLDBETER, BARTHOLOMEW (*Brit.*). Mint-master under Henry V., anno IX, and from the first to the eleventh year of Henry VI.'s reign, at London, York, Bristol and Calais. He is sometimes called *Bartholomew Seman Goldbeter*.

In a recent article by Mr. F. A. Walters on the Coinage of Henry V. and VI. (*Numismatic Chronicle*, 1902) further interesting particulars of this Mint-master may be found.

BIBLIOGRAPHY. — Ruding, *op. cit.*, Vol. I, p. 32.

GOLDER, LEODEGARI (*Swiss*). In conjunction with J. Anthoni von Erlach, and Sebastian Knab, Leodegari Golder worked the Mint at Lucerne, from 1549 to 1552.

BIBLIOGRAPHY. — *Revue suisse de numismatique*, 1898, p. 163.

GÖLDNER, PETER (*Germ.*). Steward of, and Under-inspector of the Mint at Glogau, in 1623; in the following year he entered a contract to work this Mint for the government. Distinctive sign: a double-lily.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

GOLDSCHMIED, VALENTIN (*Germ.*). Goldsmith, 1543, Mint-master and Assayer at Neisse, until 1566. He died in 1573. — Another Goldschmidt was engraver at the Hechingen Mint.

BIBLIOGRAPHY. — Friedensburg, *op. cit.* — *Schlesiens Vorzeit in Bild und Schrift*, 1899, p. 55. — Bahrfeldt, *Münzen der Fürstenthümer Hohenzollern*, Berlin, 1900.

GOLDSCHMIDT, MARX (*Germ.*). A Nuremberg Goldsmith of the early years of the seventeenth century. He cast some of the medals



Medal of Johann Philip, Bishop of Bamberg.

modelled by Heinrich Knopf, and amongst these that of the Bishop of Bamberg, Johann Philipp von Gebattel (*illustrated*).

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884.

GOLDSMITH, JOHN EDMUND (*Brit.*). Mint-engraver, under Richard II., *anno* XII. He was appointed by the King. This die-cutter

was probably a goldsmith by trade, and in this case his name would be **JOHN EDMUND**.

BIBLIOGRAPHY. — Ruding, *op. cit.*

GOLDSMITH, D. B. (*Brit.*). In 1396 a grant was issued to Margaret, Countess of Norfolk, and D. B. Goldsmith, of London, “licensing them to melt down groats, half-groats, and sterlings, to the amount of one hundred pound, and to make thereof a silver vessel for the use of the said Margaret”.

BIBLIOGRAPHY. — Ruding, *op. cit.*, Vol. I, p. 246.

GOLDSMYTH, HENRY (*Brit.*). Forger of coins, during the reign of Richard II. He resided at Eton, in the county of Bedford. In 1393 “he was suspected of having counterfeited the coins of gold and silver in that village” and was to be taken, “together with his engines, instruments, and counterfeit money” and brought before the king and council. A Henry Goldsmyth appears also in Scotch documents as Forger of false billon of Inverness, etc., under James I (1406-1437).

BIBLIOGRAPHY. — Ruding, *op. cit.* — Burns, *Coinage of Scotland*, II, p. 54.

GOLDSMYTH, WILLIAM (*Scotch*). Moneyer under James III. (1460-1488). He coined “Black-money” Farthings, originally circulating for Halfpennies.

BIBLIOGRAPHY. — Burns, *op. cit.*, II, 168.

GOLTZIUS, HEINRICH (*Dutch*). Painter and Line-engraver, born at Mulbrecht in 1558, died at Haarlem in 1617, where he had settled, after spending some years in Germany and Italy. His father taught him drawing, and Coornhaert, engraving.

Goltzius executed an engraved Portrait-plaque of the Earl of Leicester, Governor-General of the Low-Countries, 1586. Mr Grueber, describing this medal, remarks: “Goltzius’ works with the graver are remarkable for their freedom of shading, and at the same time for their sharpness of outline.”

As copper-plate engraver, Goltzius marks the highest point of the art. To him we owe no less than 330 plates, many of which are master-pieces, especially the celebrated set of six in the Munich Collection.

His portrait of Coornhaert, and others in the same style, give him a place amongst medallists.

“Mit dem Tode dieses Meisters” says Prof. Wehnert (*Hendrik Goltzius*, *Antiquitäten Zeitung*, Nr. 24, p. 185, 1901) “ging ein Mann dahin, der eine ganze Reihe Künstler als leuchtendes

Vorbild gedient hat. Seine Verdienste, die er sich in seinem arbeitsreichen Leben erworben hat, werden allseits anerkannt. Seine Blätter regen den Eifer jedes Sammlers an und sind für den Händler ein kostbarer Handelsartikel ”.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations of the History of Great Britain*, London, 1885, II, p. 726. — Singer, *Allgemeines Künstler-Lexicon*, Frankfurt-a-M., 1896.

GOMANSKI (*Russ.*). A Niello-engraver of the eighteenth century.

GOMEZ, JEAN BAPTISTE (*Port.*). Coin-engraver and Medallist, who was employed at the Lisbon Mint under John V. Having misconducted himself, he fled to Rio de Janeiro, where he lived under the assumed name of Thomas Xavier d'Andrade. Later on he became Engraver to the Foundry of Villa-Rica. He died in 1754. Gomez executed numerous Portuguese medals.

BIBLIOGRAPHY. — Racinski, *Dictionnaire historico-artistique du Portugal*, Paris, 1847.

GOMEZ, JOSÉ (*Mexican*). Die-sinker of the beginning of the nineteenth century. In 1798 he engraved a Portrait-medallion of King Carlos IV.

BIBLIOGRAPHY. — Medina, *Medallas Coloniales Hispano-Americanas*, Santiago de Chile, 1900.

GONDRECOURT, HUMBELET DE (*French*). Master of the Mint of Bar, from 1352, until *circa* 1365. In documents of 1364 he receives the title of *maistre des monnoyes de la contei de Bar*.

BIBLIOGRAPHY. — Max Wehrly, *Recherches historiques sur les Monnayeurs et les Ateliers monétaires du Barrois*, *Revue belge de num.*, 1874.

GONDRECOURT, JOFFROY DE (*French*). Mint-master at Clermont (Bar), before 1354.

BIBLIOGRAPHY. — Max Wehrly, *op. cit.*

GONON, EUGÈNE (*French*). Sculptor, born at Paris, on Oct. 17, 1814; died on Sept. 11, 1892. He is the author of numerous Plaques cast in bronze, two of which, “ Bird and Insect ”, and “ Autumn ” were exhibited at the Salons of 1857 and 1888.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GONZAGA (*Ital.*). Forger of Papal coins. His name is mentioned in the Rossi Sale Catalogue as the maker of an imitation coin of Gregory XII.

BIBLIOGRAPHY. — Sambon, *Rossi Sale Catalogue* (lot 403) Roma, 1880.

GONZALVES, EGAS (*Port.*). Engraver at the Mint of Oporto. He lived under Edward and Alfonso V., fifteenth century, and cut

most of the dies for the coinage of these two reigns, struck at Oporto.

BIBLIOGRAPHY. — Raczynski, *op. cit.*

GONZALVES, JÃO DE GUIMARAÃS, surnamed *Engenhoso* (Port.). Coin-engraver under John III. and Sebastian. This very clever artist, not only invented machinery to strike coins and medals, but also reformed the coinage of Portugal. A Portuguese gold coin, struck in 1562, under Sebastian, is still known as *Engenhoso*; on the obv. are the arms of Portugal and on the R. St George's cross, date, and motto : IN HOC SIGNO VINCES; its value is 500 Reis.

BIBLIOGRAPHY. — Raczynski, *op. cit.* — F. J. de Santa Rosa de Viterbo, *Elucidario, etc.*, 1798. — Patriarche, *Liste des Artistes*.

GONZALVES, VASCO (Port.). Goldsmith, and Coin-engraver at the Mint of Lisbon, under Alfonso V., 1495. He was appointed to this office in place of Gil Vasquez.

BIBLIOGRAPHY. — Raczynski, *op. cit.*

GONZATE, DAMIANO DA (Ital.). Goldsmith of the first half of the sixteenth century. His name, and that of his brother, GIACOMO FILIPPO DA GONZATE, appear in connection with fine models in wax and bronze castings, which the two brothers have produced. They were natives of Parma, and the period of their activity is comprised between 1620 and 1645.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

GOOD, JAMES (Brit.). A Birmingham Manufacturer of Tokens of the last decade of the eighteenth century. Amongst his issues are : Abergavenny, Birmingham, Bristol, Eastbourne, Holt, London (Clark, Eaton), Lowestoft, Maidstone, Maldon, Monmouth, Montrose, and Yarmouth Penny tokens.

BIBLIOGRAPHY. — Pye, *Provincial copper Coins, Tokens, etc.*

GOOR, PIERRE WAUTIER VAN DE (Belg.). Coin-engraver, and Medallist; born at Antwerp on the 29th of January, 1783; died in 1851. He first studied at Paris, and on his return to his native country, the government of the Netherlands engaged him as Engraver at the Mint of Brussels, where he cut the dies for the first Ten Florin pieces. Later, he was sent to the Utrecht Mint, where he engraved the Colonial Half and Quarter Florins for the Dutch East Indies. Guioth remarks that Van de Goor was one of the few Belgian officials whom the Dutch government retained after the Revolution of 1830.

By Van de Goor are the following medals : Inauguration of the

First Railway in Holland, 1839; — Accession of William I., 1815 (various medals and jetons issued by the Chamber of Commerce of Antwerp and other public institutions); — Meeting of Parliament at Brussels, 1816; — Baron Van Derlinden d'Hooghvorst. Mayor of Brussels, 1816; — Baron de Thysebaert, 1816; — Royal Academy of Fine Arts, 1817 (2 types).

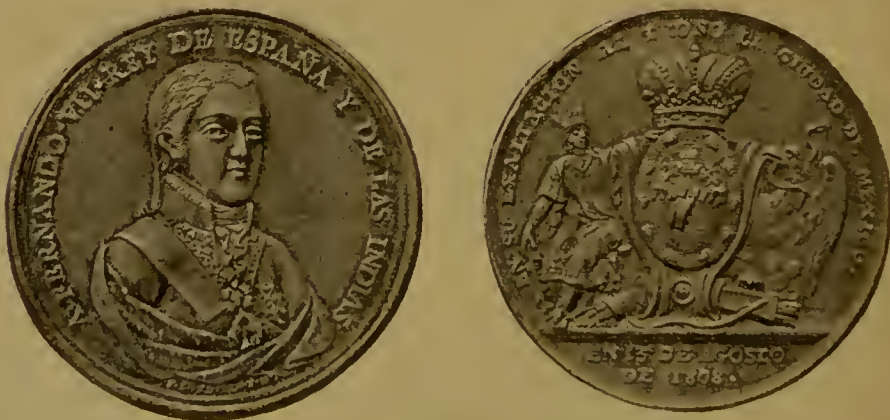
BIBLIOGRAPHY. — Guioth, *Graveurs en médailles anciens et modernes*, Revue belge de numismatique, 1854, p. 240.

GORDILLO, F (*Mexican*). Coin-engraver and Medallist, of Mexico, first quarter of the nineteenth century. The following works bear



Proclamation Medalet of Augustin I, by F. Gordillo.

his signature : The College of Santa-Cruz to Fernando VII., 1810; — Battle of Del Monte de las Cruces, 1810; — Antonio (Bergosa



Proclamation Medal of Ferdinand VII, by Gordillo.

y Jordan); Bishop of Antioquia, elected Archbishop of Mexico,

1814; — Prize Medal for Fidelity to Ferdinand VII. (3 var.); — Marriage of Ferdinand VII, and Maria Isabel, 1817; — Educational Prize Medal of Puebla, 1818; — Proclamation Medals of Augustin I., Emperor of Mexico, 1822, for Oaxaca (2 var.), Queretaro, Veracruz and Mexico, 1823; — Proclamation Medals of Ferdinand VII, 1808, for Mexico (*illustrated*), Valladolid de Michoacan, Veracruz, Zacatecas, etc; — Board of Health (Protomedicatus), City of Mexico, 1813 (Boston Collⁿ).

This Medallist's signature appears as F.GORDILLO; — GORDILLO f. M.; — G. en Mxo.; — or F. G.

BIBLIOGRAPHY. — Alejandro Rosa, *Monetario Americano*, Buenos Aires, 1892. — Benjamin Betts, *Mexican Imperial Coinage*, New-York, 1899. — Medina, *Medallas Coloniales Hispano-Americanas*, Santiago de Chile, 1900. — Arturo Pedrals Moline, *Catalogo de la Colección de Monedas y Medallas de Manuel Vidal Quadras y Ramon de Barcelona*, 1892. — P. Krohn, *Bronze-Medailler, Thomsen Catalogue*, Copenhagen, 1873.

GORDON, JOSEPH FRANCIS (*Brit.*). Mint-master at Bruges, 1744. In that year he undertook the striking of a copper currency.

BIBLIOGRAPHY. — *Revue belge de numismatique*, 1897, p. 230.

GORET, P. (*Belg.*). The signature of this Die-sinker occurs on a medal with portrait of Geneviève d'Urfé, Duchess of Croy, belonging to the beginning of the seventeenth century. Nothing appears to be known of this artist.

BIBLIOGRAPHY. — Camille Picqué, *La médaille de Geneviève d'Urfé, Duchesse de Croy*, *Revue belge de numismatique*, 1897, p. 74.

GÖRGENS, JONAS (*Germ.*). Mint-master to the city of Luneburg, 1612-1645. Signature : G.

GORI, LUIGI (*Ital.*). Medallist, born at Florence, in 1838, where



10 Centesimi of San Marino, by Gori.

he studied at the Academy of Fine Arts. Besides engraving dies for coins, such as the 10 Centesimi of San Marino, 1875 (*illustrated*),

this artist produced numerous medals on commission for governments as well as private persons.

Amongst his more important Portrait-medals, I have seen the following : Dante ; — Galileo ; — Prof. Dr Virchow ; — Michelangelo ; — Giovanni Dupré ; — Farini ; — Antonio Cecchi ; — Rossini and other Italian celebrities.

For the Republic of San Marino he engraved : Medal in honour of Carlo Padiglione, the historian (*illustrated*) ; — Another, of



Medal of Carlo Padiglione.



Medal of Francesco Azzurri.

Francesco Azzurri, Architect of the Government Buildings (*illus-*

trated); — Medal for Military Valour (*illustrated*); — Medal for



Medal for Military Valour.



Civil Reward.

Civil Merit (Reward for Life Saving, or Services in the domain of



School Prize Medal.

Arts and Sciences, *illustrated*); — School Prize Medal, 1875

(*illustrated*); — Medal of the “Esposizione Beatrice” at Florence, 1890; — Benedetto Cairoli, 1890; — General Raffaele Cadorna, 1890, &c.

Gori engraved the coins of the Provisional Government of Florence, during the Revolution of 1859.



Medals of the “Capi di Guardia della Misericordia”.

Several Medals of the Florentine Institution (*three illustrated*) of the “Capi di Guardia della Misericordia” were cut by Gori, or his son, who is also a Die-sinker, in the years 1869, 1887, 1890, 1894 (signed : **LUIGI GORI E FIGLIO INC.**), &c.

BIBLIOGRAPHY. — *Rivista italiana di Numismatica*, 1892, 1893. — *Reimmann Catalogue*, n° 5774. — *Spink's Numismatic Circular* Aug. 1899, April 1900, and May 1901.

GÖRLOFF, GABRIEL (*Germ.*). Mint-master at Oppeln, 1647, and Teschen, 1648-1653. His initials appear on coins of Wladislaus IV., 1647, for Oppeln.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

GORMANI *Vide KORNMANN* *infra*.

GÖRSTEIN, JOHANN (*Austr.*). Mint-engraver at Vienna; in 1681 he cut dies for coins.

GÖRTZ, BARON VON (*Swed.*). Issuer of a series of money of necessity under Charles XII., between 1715 and 1719. One of

these tokens bears a bust of Baron von Görtz on obv. and has the following inscription on R. : * NECESSITAS CARET LEGE; in the field : ^{AD} — DALER — S.M — DE A. 15. INCL. — 1719. The principal types of this issue of 1 Daler tokens are : 1715. Crown above date R. 1. | DALER | S.M; — 1716. PVBLICA FIDES Pallas seated; — 1717. WETT OCN WAPEN. Warrior standing R. 1 | DALER | S.M. | 1718. IVPITER; — 1718. MARS; — 1718. MERCVRIVS; — 1718. SATVRNVS; — 1718. PHOEBVS; — 1718. FLINK OCH FARDIG Warrior; — 1719. HOPPET. Hope, &c.

BIBLIOGRAPHY. — Mailliet, *Monnaies obsidionales et de nécessité*, Bruxelles, 1870.
— Neumann, *Beschreibung der bekanntesten Kupfermünzen*, Prag, 1858.

GÖSCHL, ALEXANDER (*Austr.*). Partner of the firm of Angerer & Göschl, dealers in works of art at Vienna. He died on Aug. 14, 1900, and his name is mentioned in *Die Moderne Medaille*, Aug. 1900. He probably edited medals, although I have not seen his signature on any.

GOSS, S. E. (*Swiss*). Architect of Geneva, and Designer of two medals of Louis Favre, Engineer of the St Gothard tunnel, 1893. The dies of these medals were cut by C. Richard.

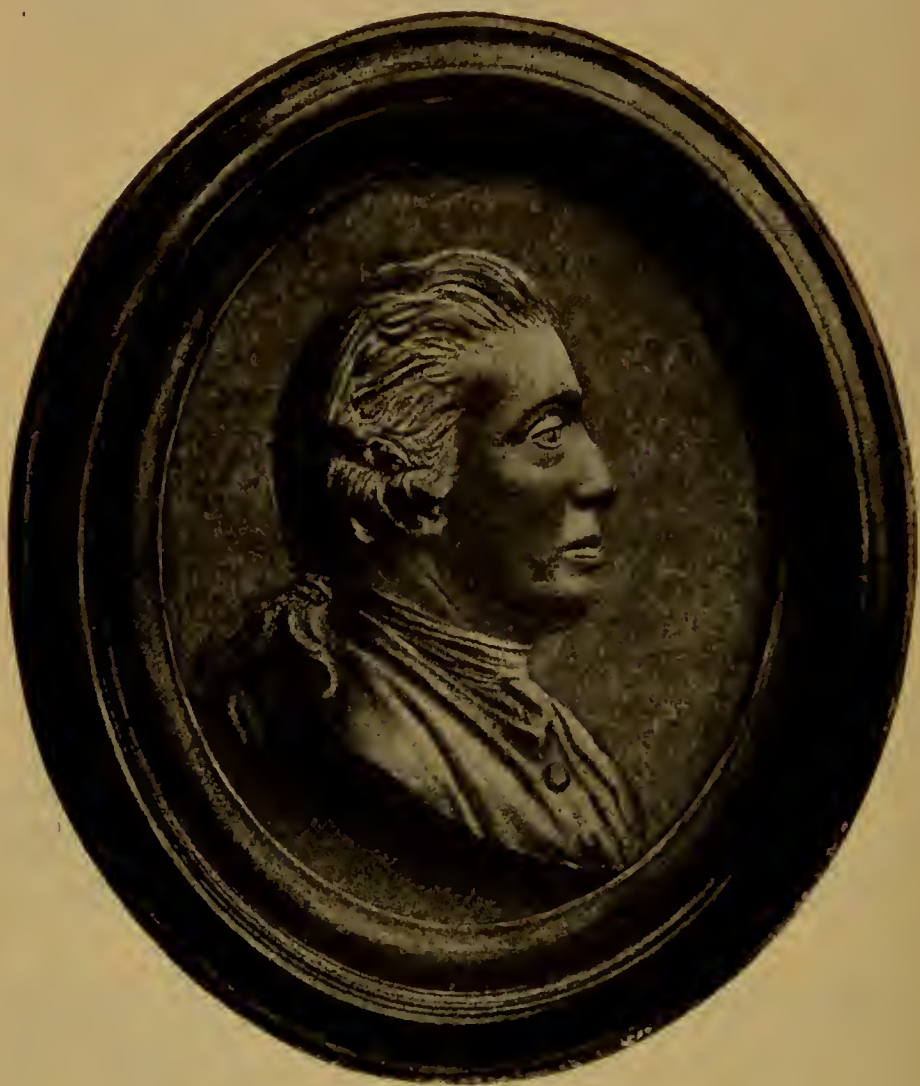
GOSSET. The name of a renowned Huguenot Family of Modellers in wax, who were settled in London, and of whom the most conspicuous were : ISAAC GOSSET, 1713-99, MATTHEW GOSSET, 1683-1744, and perhaps also GIDEON GOSSET, 1707-1785.

GOSSET, GEDEON (*Brit.*). Brother of Isaac Gosset. Supposed to have worked as Modeller in wax, but no medals can be traced to him. He was descended from Jean Gosset, the refugee, who on his adopting the Protestant faith, after 1555, was deprived of his title to the Norman nobility, and fled to Jersey, from St Sauveur or St. Lo.

GOSSET, ISAAC (*Brit.*). Brother of the preceding; a celebrated Modeller in wax, and Medallist, born on the 2nd of May, 1713, died at Kensington on the 28th of November, 1799. He learnt under his uncle, Matthew Gosset, and became the best artist of the family. "He excelled in modelling cameo portraits, and his works include the Royal Family, and many distinguished persons from the reign of George II. to 1780."

To this artist are attributed the following wax-medallions, some of which have been cast in bronze, or used to make medal-dies from, by Kirk, and others : John Vincent Anthony Ganganelli, Pope Clement XIV. (an exquisite model, probably the best work

of the artist); — Twelve Roman Emperors : Julius Caesar, Augustus, Tiberius, Caligula, Claudius, Nero, Galba, Otho, Vitellius, Vespasian, Titus and Domitian; — Twelve Heads in one frame. Epicurus, Unknown, Apuleius, Livia, Pompeia, Lepida, Aratus, Heraclitus, Zeno, Democritus, Unknown, and Aristophanes; —



Portrait-medallion of Isaac Gosset.

Frederick, Prince of Wales; — Consort of Frederick, Prince of Wales; — George III. ; — Queen Charlotte; — George II. ; — Duke of York; — Duke of Cumberland; — Lord North; — Lord-Chancellor Thurlow; — Gideon Gosset; — Dr. Gosset; — Dr Walker; — Dr Harris; — Brother of George III. ; — Unknown. A man in a

flowing wig; — Unknown. A Doctor with a pigtail; — David Garrick; — A Madonna; — Two recumbent figures of children sleeping; — A bust, said to be of Sir Joshua Reynolds; — The Princess of Wales, mother of George III.; — Isaac Gosset's son; — General Wolfe (after which Kirk cut his medal, *illustrated*); —



Medal of General Wolfe, by Kirk, after Gosset's Portrait-medallion.

H. R. H. Princess Augusta; — The Duke of Sussex; — George, Prince Regent; — Henry Pelham, Prime Minister of England, † 1754; — George Grenville, Prime Minister of England, † 1770; — Robert Carteret, Earl Granville; — Augustus Henry Fitz Roy, Duke of Grafton; — Sir William Molesworth; — Henry, Earl Bathurst, Lord High Chancellor, 1777; — Dr. Robert Lowth, Bishop of London, 1780; — Charles, Lord Maynard, Baron Much Easton; — Unknown; — Gentleman unknown; — Richard Trevor, Bishop of Durham (the head from which Bartolozzi is said to have made his engraving of the Bishop); — Francis Hutcheson, the philosopher (from this wax model, Antonio Selvi, a Florentine artist, cast a medal, which is described in *Franks and Grueber, Medallie Illustrations, &c., Vol. II, p. 621*); Kirk also engraved a medal after Gosset's medallion, bearing the signature GOSSET M. KIRK S.); — Earl of Mansfield (from which Kirk engraved a medal); — Mrs Delany, made about 1776; — Charles Townshend, Chancellor of the Exchequer; — Countess of Aylesbury; — The Farnese Hercules; — Lady Mary Coke; — Pope Benedict XIV., 1757; — Portrait of a Nobleman; — Lord Camden; — Lord Chesterfield (copied by Tassie); — George I.; — Queen Caroline, wife of George II.; — Henry Fox, Lord Holland; — William Augustus; — William Pitt, Earl of Chatham; — Frederick, Baron North K.G.; — Benjamin Hoadley, Bishop of Winchester (from which Kirk engraved a medal), and numerous other Portrait-medallions, described in

the *Catalogue of the Incorporated Artists' Society* as Portraits of Gentlemen, Ladies, &c.



Lord Clive Medal, by Gosset.

Several of Gosset's wax models are preserved at Windsor Castle, and some in Lady Charlotte Schreiber's Collection in the South Kensington Museum.

A medal of Lord Clive, struck on his Successes in India, 1766, bears on R. the initials C.G and is attributed by Mr Grueber to C. GOSSET, but I have failed to trace the name of this Engraver. Cochran-Patrick erroneously attributes the model of the Earl of Mansfield's medal, engraved by Kirk, and signed GOSSET M. KIRK S. to the same artist, but it is undoubtedly the work of Isaac Gosset.

Gosset invented a composition of wax, in which he modelled portraits with much ability. He was a contributor to the first Artists' Exhibition in 1760, and was a member of the Incorporated Society of Artists.

BIBLIOGRAPHY. — Mary H. Gosset, *A Family of Modellers in Wax*, Huguenot Society Proceedings, London, 1892. — Franks & Grueber, *op. cit.* — H. A. Grueber, *English Personal Medals from 1760*, Numismatic Chronicle, 1890, p. 60; 1892, p. 241. — Do, *Guide to the English Medals in the British Museum*, London, 1891. — Cochran-Patrick, *Catalogue of the Medals of Scotland*, Edinburgh, 1884. — Betts, *American Colonial History illustrated by Contemporary Medals*, New-York, 1894. — Redgrave, *Dictionary of Artists of England*. — *Dictionary of National Biography*. — T. Hollis, *Memoirs*, II, 833. — *Gentleman's Magazine*, 1799. — Nichols, *Lit. Illustr.*, VIII, 570. — Gray, *James and William Tassie*, Edinburgh, 1894.

GOSSET, MATTHEW (*Brit.*). Wax-modeller, born in 1683, died on March 27, 1744. He formed a famous pupil in his nephew, Isaac Gosset.

The only medallions, which can be ascribed with more or less certainty to this artist are : The Calydonian Boar Hunt ; — Perseus with Medusa's head ; — The Wars of the Titans against the Gods ; — Ganymede in the Palace of Jupiter.

Matthew Gosset was one of the gentlemen of the band of pensioners of King George II. and a member of the Spalding Society.

BIBLIOGRAPHY. — Mary H. Gosset, *op. cit.*

GOTFRIDUS (*Austr.*). Moneyer at Eger, 1281.

GOTTER, CHRISTIAN (*Germ.*). Mint-master at Eisleben, Stolberg, and Ellrich, 1577-1582.

GOTTHARD (*Germ.*). On obsidional coins of Livonia, issued in 1559 and 1561, appear the letters G.M.Z.L. (*Gotthard, Meister zu Lievland*).

GÖTZ (*Austr.*). Moneyer at Vienna, 1329-1345.

GÖTZ. Vide **GOETZE** *suprd.*

GOUBAULT, ANTOINE (*Belg.*). Goldsmith of Tournai, employed by the Mint of Mons, 1595-96, to cut dies for the coins and lead *méreaux*. In 1573, Goubault engraved a jeton for one of the Magistrates of the town of Mons.

BIBLIOGRAPHY. — *Revue de la numismatique belge*, 1857, p. 311.

GOUÉZOU, ACHILLE (*French*). Contemporary Sculptor, born at St.-Brieuc (Côtes-du-Nord). At the Salon of 1875, he exhibited a Portrait-medallion in bronze of M.E.B.***, in 1876, another of M. Boisville; and in 1878, a third of Dr. Piogey.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GOUJON, JEAN (*French*). A celebrated Sculptor and Architect, born at Paris, *circa* 1520. He did the reliefs on the Fountain of the Innocents and the façade of the old Louvre. He was a Huguenot, but died before the Massacre of St. Bartholomew in 1572.

Bolzenthal, and others writers, have attributed to this great artist the medals of Henry II. and Catherine de' Medici, which are unsigned; but modern authors ascribe them to Germain Pilon, who is much more likely to have cut the dies for these medals.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*

GOUIN (*Dutch*). Coin-engraver at the Mint of St. Petersburg, and Medallist to the Russian Court, under Peter the Great, 1708-1713. With Haupt, he engraved the dies for the early coinage of Peter the Great which bear the initials G. or H. (O.H.) and he is the author of the following medals, signed G. or GOUIN: Battle of Leesno (3 var.); — Victory of Poltava (2 var.); — Building and Fortification of the Port of Taganrog; — Equipment of the Four Fleets (2 var.); — Second Expedition of the Russian Fleet to

Finland (2 var.); — Taking of three Swedish Frigates, 1719; — Admiral Apraxin; — Czarevich Alexis Petrovich, &c.



Rouble of Peter the Great, by Gouin.

Gouin was a Fleming by birth.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Iversen, *Medaillen auf die Thaten Peter des Grossen*, St Petersburg, 1872.

GOULAZ, CHARLES (*Swiss*). Mint-master at Geneva, in conjunction with André Emblerd, from the 29th of July, 1557, to the 18th of August 1558 (sign. G); alone, from the 23rd of August, 1558, to the 19th of October, 1559; again, from the 28th of January, 1564, to the 9th of July, 1573; in conjunction with Jean Rosset, from the 9th of July 1573 to the 24th of February, 1581. Under this Mint-master the fine Genevese sixteenth century thalers, engraved by Aimé des Arts, and Henry Barthélemy, were struck.

BIBLIOGRAPHY. — Eug. Demole, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève* (1535-1792). — Do, *Classement des Thalers de Genève, non datés*, Bulletin de la Société suisse de numismatique, 1885. — Do, *Histoire monétaire de Genève*. — Tobler-Meyer, *Die Münz- und Medaillen-Sammlung des Herrn Hane Wunderly-v. Murali*, Zurich, 1898.

GOULAZ, HENRI (*Swiss*). Mint-master at Geneva, from the 24th of January, 1539, to the 6th of December, 1546; again, in conjunction with François Daniel, and Philip Berthelier, from the 16th of January, 1548, to the 18th of July, 1555; once more alone, from the 18th of July, 1555, to the 29th of June, 1556, when he was succeeded by André Emblerd. Henri Goulaz was the father of Charles Goulaz. Distinctive sign: G. He had filled the office of Mint-master at Cornavin for Duke Charles II. of Savoy, from May 27, 1528, to Oct. 29, 1532. The currency issued under him between 1528 and 1530 bears CG, and between 1530 and 1532 GHG.

BIBLIOGRAPHY. — As above. — Dr Ladé, *Contribution à l'histoire numismatique*

des pays voisins du Léman, Bulletin de la société suisse de numismatique, 1888. — Do, *La première marque d'Henri Goulaz*, Revue suisse de num., 1891.

GOURDEL, JULIEN JEAN (*French*). Sculptor, born at Venettes (Ille-et-Vilaine) on Nov. 5, 1804, died at Paris on the 13th of March, 1846. Pupil of Pradier. He executed some Portrait-medallions in bronze and clay.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GOURDEL, PIERRE (*French*). Contemporary Sculptor, born at Châteaugiron (Ille-et-Vilaine). Pupil of J. J. Gourdel and Bonasieux. By him are the following Portrait-medallions : 1874, M^{lle} M***; — François Blin, Painter; — 1875, L. R. de Caradeuc de la Chalotais; — 1880, Ad. Mouchez, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GOURNAY, JEAN DE (*French*)... 1419-1438. Goldsmith, who was engaged as Assayer at the Mint of Troyes in 1419, and appointed "cutter of the dies" at the same Mint, in 1423. He appears to have died in 1438.

BIBLIOGRAPHY. — Natalis Rondot, *Les Graveurs de Troyes*.

GOUROT, JOSEPH (*French*). Mint-master at Lille, before 1745.

GOUSSE, MATHURIN (*French*). Coin-engraver at the Mint of Angers, entered into office on the 21. Feb. 1520.

BIBLIOGRAPHY. — Planchenault, *La Monnaie d'Angers*, 1896.

GOUY, JEAN DE (*Belg.*). Seal-engraver, mentioned in 1419, resided at Valenciennes, and later at Lille. He cut the seals of Philip the Good of Burgundy. « A Jehan de Gouy, graveur de seaulx, demourant à Valenciennes, pour iij mars d'argent qu'il a livrez pour faire les seaulx de Monseigneur, et pour ses despens d'estre venu de Valenchiennes à Lille devers Monditseigneur, et pour son retour audit lieu à Valenchiennes, en xx escuz d'or : xxj livres. ». (Registre n° F. III, f° vj^{xx} j^{vo}, de la Chambre des Comptes, aux Archives du département du Nord, à Lille).

BIBLIOGRAPHY. — Pinchart, *Biographies des graveurs belges*, Revue de la numismatique belge, 1861, p. 408.

GOUY, ROBERT DE (*Belg.*). Probably a relative of Jean de Gouy. Seal-engraver to the Duke of Burgundy, Philip the Good, *circa*

1419. He cut the seal and signet used by the Duke on his accession to the Duchy of Brabant and County of Namur. A document of 1419 mentions his name : « A Robert de Gouy, graveur de seaulx, la somme de *iii*^{xx} escuz d'or, qui deubz lui estoient par Monseigneur, c'est assavoir : les *Lxx* escus pour avoir taillié et gravé le grant sêel et contre-sêel de Monditseigneur, et les *x* aultres escuz pour ses despens d'estre venu du Quesnoy-le-Conte devers Monditseigneur en sa ville de Lille, pour marchander dudit ouvrage, et depuis avoir icellui ouvrage raporté en la ville d'Arras tous fais par devers Monditseigneur, si comme il appet par mandement de Monditseigneur, donné à Arras, le *ij*^e jour de décembre mil *cccc* et *xviii*. » (Registre n° F, *iii* cité, f° *vij*^{xx} *xv*^{vo}.)

BIBLIOGRAPHY. — Pinchart, *l. c.*

G. P. *Vide* **GIAN PIETRO GASTALDI**. Mint-master at Turin, 1517-1519.

G. P. *Vide* **GEORG PFRUNDT**. Medallist of Nuremberg, 1603-1663.

G. P. *Vide* **GIOVANNI POZZO**. Medallist of the early part of the eighteenth century, who resided at Rome.

G. P. *Vide* **GAETANO PIGNONI**. Medallist of Bologna, 1786-1795.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

G. P.F. (*Ital.*). Signature of a Medallist, who was working *circa* 1590. This signature is found on a Portrait-medal of Girolamo Fabrizio d'Acquapendente, Physician and Anatomist, 1537-1619. The *R*. of this medal represents Æsculapius and Hygieia.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, I, 299.

G. R. *Vide* **GIUSEPPE RAVASCHIERO**. Mint-master at Naples, 1560-1580.

G. R. *Vide* **GIORGIO RAN**. Medallist of Rome, 1590-1610.

G. R. *Vide* **GERHARD ROGGE**. Coin-engraver and Mint master at Dantzic, 1639-1656, and Thorn, 1645-1648.

G. R. *Vide* **GEORG RIEDNER**. Mint-master at Nuremberg, 1764-1793.

G. R. *Vide* **GEORG REICH**. Mint-master at S^t Gall, 1729-1738.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

G. R. F. (*Ital.*). Signature of a Medallist, who was working *circa* 1580. This signature occurs on a medal with Portrait of Pietro Vettori, a Florentine scholar, 1499-1585. The medal, which is dated CIO.ID.LXXX depicts on the R the contest between Pallas and Neptune.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 282; III, 133.

GRAAFT, GOTFRIED (*Germ.*). Gem-engraver, surnamed *Il Tedesco*, worked at Rome, during the early part of the eighteenth century. His work does not deserve special commendation.

BIBLIOGRAPHY. — King, *Antique Gems*, London, 1860, p. 271.

GRALE *Vide* **GRILLET**.

GRAB, RUDGER VOM (*Austr.*). Mint-master at Gratz, *circa* 1466.

GRABITZ, VITUS (*Austr.*). Die-sinker of the third quarter of the eighteenth century. His signature occurs on a Portrait-medal of Archduke Joseph of Austria, 1772.

GRAEFENSTEIN, G. Z. (*Russ.*). Medallist and Coin-engraver to Duke Peter of Curland at Mitau, second half of the eighteenth century. By him is a medal on the 74th Anniversary of the birth of Duke Ernest John, another of Duke Peter, and a third commemorating the Restoration of Peace in Curland.

GRAF, URSUS (*Swiss*). Copper-plate Engraver, Modeller, and Die-sinker of Basle, born *circa* 1485-90 at Soleure, died at Basle in 1537. He was apprenticed to a Goldsmith at Zurich, and led a very adventurous life, fighting with the Swiss at Marignano, and undergoing various terms of imprisonment. Between 1516 and 1532, he appears to have worked for the Mint at Basle, and Bolzenthall expresses the opinion that he cut the dies for the Basle coinage of that period. In that case he would be the engraver of the Gold-gulden of 1516, 1528, Dickthalers of 1520, 1521, and other coins of that time, described in the Wunderly Catalogue, and in that of the Townshend Collection, now in the British Museum. His signature on wood-carvings occurs as G V in mon. or 6.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Haller, *Schweizerisches Münz- und Medaillen-Kabinet*, Bern, 1780. — Singer, *Künstler-Lexikon*. — *Neujahrsblätter*, Zurich 1863. — Nagler, *Die Monogrammisten*, 1881.

GRAF, PAUL HENRI (*French*). Contemporary Sculptor and Medalist. At the Salon of 1899 this artist exhibited an oval medal "Emulation nautique", and in 1902, Portraits of M^{me} Paul Graf; — MM. Gerbeau, Senior and Junior; — Ch. Benard; — M^{lle} Andrée Papillault; — Prize for Drawing, &c.

Graf was born at Boulogne-sur-Mer; and has been a pupil of MM. Thomas, Ponscarne and Patey.

GRAFF, GEORG GABRIEL (*Germ.*). Mint-warden at Breslau, 1770-† 1782, January 25.

GRAFIN *Vide* **GREFIN**.

GRAHAM, THOMAS (*Brit.*). Master of the Mint, London, under Queen Victoria. In 1869 he caused to be struck a Pattern Half-sovereign, or Trial Piece, in Palladium-Hydrogen; obv. Head of the Queen, as on the current half-sovereign; no legend or date; R. PALLADIUM. HYDROGENIUM; the name **GRAHAM** in the centre between two lines; date 1869. This extraordinary piece is said to contain 900 times its volume of hydrogen. Weight: 35.4 grs. Graham's initials T. G. appear on Pattern Cents for the Copper Coinage of Hong Kong, 1862.

BIBLIOGRAPHY. — *Numismatic Chronicle*, 1865, p. 78. — Spink & Son, *Catalogue of Montagu's Collection*, p. 141.

GRAILLE, CHARLES HONORÉ (*French.*). Mint-master at Aix, 1776-1786.

GRALE, C. (*Germ.*). Medallist of the second half of the seventeenth century, in the service of Prince-Elector Frederick William of Brandenburg. By him is a medal on the Prince's accession in 1657.

BIBLIOGRAPHY. — Nagler, *Monogrammisten*.

GRAMMER (*Swiss*). Contemporary Die-sinker of Geneva, by whom there is a Portrait-medal of J. J. Rousseau, struck in commemoration of the Centenary of his death, 1878.

GRANDAMY, JACQUES (*French*). Mint-master at Angers, 1610-1612.

GRANDCHAMP, LOCHEY DE (*French*). 1674-1690. Coin-engraver and Medallist at Lyons, during the third quarter of the seventeenth century. He is said to have executed several Portrait-medallions of Louis XIV. and Princes of the Royal House of France, but two only are known and both are rare. In 1674, Grandchamp was appointed Engraver at the Mint of Neufville; in 1690, he was filling a similar office at Montpellier, and later on was transferred to the Mint of Riom. The two Portrait-medallions known by this artist represent Louis XIV., and Maria-Theresia; both are signed: **DE GRANDCHAMP**.

BIBLIOGRAPHY. — N. Rondot, *Les Médailleurs lyonnais*, Lyon, 1896.

GRANDE, R. (*Amer.*). Contemporary South American Medallist. His signature : **R. GRANDE** appears on the following medals : Memorial Medal, 1893, on the Recapture of Buenos-Ayres from the English, 1806 ; — Twenty-fifth Anniversary of the Argentinian Eastern Railway, 1882 ; — Foundation of a College at Juarez, 1882 ; — Foundation of the School Board Buildings of the Province of Buenos-Ayres, 1883 ; — Erection of the Caridad Asylum, 1883 ; — Erection of the Ayacucho Hospital, 1884 ; — Inauguration of 54 School Buildings at Buenos Ayres, 1886 ; — Inauguration of the Church of Balcarce, 1886 ; — Inauguration of a Tramway-Line at Cordoba, 1886 ; — Inauguration of four School Buildings in the Province of San Luis, 1887 ; — Inauguration of the Statue of General Juan Lavalle, 1887 ; — Inauguration of the Railway to La Magdalena, 1887 ; — The Railways of the Province of Buenos Ayres, 1890 ; — Second Argentinian Exhibition of the Society of Sciences, 1876 ; — Prize Medal of the Provincial Exhibition of San Juan, 1885 ; — General Exhibition of Entre-Rios Parana, 1887 ; — Prize Medal of the Agricultural and Industrial Society of Argentina, 1889 ; — Commemoration of the 100th Concert of the German Choral Society of Buenos Ayres, 1889 ; — Cholera in Uruguay, 1887 ; — Cholera in the Argentine Republic, 1886-7, &c.

The productions of this Medallist are of inferior merit.

BIBLIOGRAPHY. — Dr F. P. Weber, *English Medals by foreign Artists.* — Rosa, *Monetario Americano*, Buenos Ayres, 1892.

GRANDEL, LARS (*Swede*). Medallist of the end of the eighteenth and first half of the nineteenth centuries, resided at Rome from 1770 to 1800 and at Stockholm between 1800 and 1836. By him are the following medals : Medal of Gustavus III., 1772. *℞*. Perseus and Andromeda ; — Revolution of the 19th August, 1772. *℞*. **CONCORDES REGIQ. FIDELES** ; — Assassination of Gustavus III, 1793 ; — King Gustavus IV. Adolphus, Chancellor of the Upsala University, 1796 ; — Coronation of King Gustavus IV. Adolphus and Queen Frederica Dorothea at Norrköping, 1800 (3 var.) ; — Inauguration of the New Academy Buildings at Abo, 1802 ; — Agricultural Prize Medal, 1803 ; — Military Reward for Merit, 1806 ; — Various Prize Medals, 1805-6 ; — George Axel of Sillen, 1802 ; — Crown Prince Charles of Sweden installed Chancellor of Upsala University, 1792 ; — Agricultural Medal with Portrait of Charles XIII. ; — The Royal Agricultural Society, 1811 ; — Coronation of King Charles XIV. John at Stockholm, 1818 ; — Jubilee Thaler of 1821, with busts of Gustavus I., Gustavus II. Adolphus, and Frederick I. on *℞*. ; — Agricultural Prize Medal of

Charles XIV. John, 1819 (sev. var.) ; — Archaeological Society of Sweden, 1832 ; — Military Reward of 1825 ; — Royal Agricultural Society, 1822 ; — Royal Society PRO PATRIA ; — Prize Medal of 1818 ; — Royal Insurance Society ; — Portrait-Medallion of Charles XIV. John, King of Sweden.

Grandel who signed his works : **L. GRANDEL**, or **L. G**, or **L. G. SCULPSIT** appears to have worked for some years at the Stockholm Mint, and probably engraved some of the dies of King Charles XIV. John's coinage, most of which however are the work of Carl Magnus Mellgren.

The date of the artist's death I have been unable to ascertain.

BIBLIOGRAPHY. — Hildebrand, *Sveriges Konungahusets Minnespenningar*, Stockholm. — *Thomsen Catalogue*. — *Reimann Catalogue*.

GRANDENIGO, TRIFON (*Ital.*). Mint-director at Cattaro, 1532-1533.

GRANDHOMME (*French*). Contemporary Painter and Modeller, mentioned by M. Roger Marx in *Médailleurs français contemporains* as a contributor to French modern medallic art. On Plate 32 of that work is illustrated a very pretty medalet by this artist, representing a female head in quaint headdress.

GRANDINSON, ALEXANDER (*Swede*). Mint-master at Stockholm, 1837.

GRANDJEAN (*French*). This signature occurs on a medal of 1819 with portrait of the famous poetess, M^{me} Deshoulières.

GRANDJEAN, EUGÈNE (*French*). Contemporary Sculptor, born on the 14th of August 1842 ; pupil of Chardigny. Author of several Portrait-medallions, one of which, that of M. L. N. Vidal was exhibited at the Salon of 1870.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GRANGER, M^{lle} GENEVIÈVE (*French*). Contemporary Medallist of exceptional abilities, born at Tulle. Pupil of Henri Dubois and Massoulle. She has exhibited at the Salons of the "Société des Artistes Français" since 1895, and also at the Universal Exhibition of 1900. In 1899, she obtained a "Mention honorable", and in 1901 a medal of the third class.

This artist's speciality is portraits, which M. Lucien Bénédict calls "d'un bon esprit sobre et sérieux". Her principal exhibits at

the recent Salons were : S^{te} Geneviève ; — Portraits ; — The Wind ; — The Ocean ; — Poetry ; — Peace ; — M^{lle} M*** ; — M^{me} W*** ; — M^{lle} D*** ; — Louise Waltz, &c.



Portrait-plaque of M^{lle} Geneviève Granger, by herself.

At the Royal Academy of 1902 M^{lle} Granger exhibited a frame of six medals.

BIBLIOGRAPHY. — L. Bénédite, *La Médaille au Salon de 1899*, Art et Décoration, II, 1899 — *Information kindly furnished by the artist herself.* — *Catalogue of the Paris Exhibition*, 1900, p. 198. — *Catalogue of the Salon*, 1901 (n° 3639).

GRANS, MICHEL DE (*Ital.*). Mint-master at Turin, *circa* 1467.

GRASS, PHILIPPE (*French*). Sculptor, born at Volxheim (Bas-Rhin) on the 6th of May, 1801. Pupil of Omacht and Bosio. Author of numerous Portrait-medallions in clay and bronze, amongst which I may mention : 1831, Portrait of a Gentleman ; — 1841, Portraits of E. Souvestre ; — L. Batissier ; — M^{me} B*** ; — 1870, Portrait of M^{lle} L***.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GRASSI (*Ital.*). Contemporary Die-sinker of Bologna, whose signature appears on a medal of Dr Francesco Rizzoli, of Bologna.

GRÄSSLER or **GRÖSSLER** or **GRÄSSLIN**, **STEPHAN** (*Germ.*). Mint-master at Augsburg, 1444-1472 (or 1477). His initial **G** appears on Pfennige of Bishop Peter von Schaumburg, and other coins.

BIBLIOGRAPHY. — Nagler, *op. cit.*

GRASZ, **ANTON** (*Austr.*). Pupil of the Academy for Medal-engraving at Vienna, 1752.

GRASZ, **CHRISTOF** (*Austr.*). Engraver at the Vienna Mint, 1765-1792.

GRASZ, **JOHANN** (*Austr.*). Pupil of the Academy for Medal-engraving at Vienna, 1747.

GRATSCHEFF, **NICOLAUS** (*Russ.*). Mint-master at St Petersburg, 1825-1842. On his issues the letters **Н.Г.** frequently appear.

GRATELOUP (*French*). Die-sinker of the beginning of the eighteenth century, who resided at Bordeaux. He engraved several reverses of medals of the Chamber of Commerce of Bordeaux, 1706, under Louis XIV., the obverses of which were cut by Mauger and Bernard.

BIBLIOGRAPHY. — Fayolle, *Histoire numismatique de la Chambre de commerce de Bordeaux*, 1900.

GRAVE, **FRANÇOIS ALEXANDRE JACQUES DE** (*Belg.*). *Vide* Vol. I, p. 369. M. Gilleman has published an interesting notice of this Medallist in *Revue numismatique belge*, 1902, p. 518, from which I am now able to give further information about the artist.

De Grave was born at Ghent on the 26th of May 1770, and died on the 9th of October 1832. In 1792 he obtained the First Prize for Drawing at the Academy of his native town. At the Salon of 1817, he made the acquaintance of Simon, whom he accompanied to Brussels. There he collaborated with him on the series of medals of celebrated Dutchmen published by Simon, to which belong the Portrait-pieces of Quentin Matsys, and Pierre Breughel.

In 1819, De Grave, and Termondois, another pupil of Simon, were granted each a pension of 300 Florins of Holland, and Simon's succession as Engraver to the King. In that same year, de Grave won at Antwerp the gold medal for gem-engraving, the subject being a cameo representing the head of Apollo. He exhibited gems and medals at the Brussels Salons between 1818 and 1821.

M. Gilleman possesses a cliché with the head of Cybele, signed **DE GRAVE**, and in the library of Ghent University are two designs of Prize medals by this artist.

De Grave seems to have excelled in the art of gem-engraving.

GRAVELOT, HUBERT FRANÇOIS BOURGUIGNON (*French*). Engraver and Draughtsman, born at Paris in 1699, came to England in 1733, returned to Paris in 1746, and died there in 1773. This artist drew the design for the engraving of the die of the Jernegan's Lottery Medal, which was cut by Tanner.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations, &c.*

GRÄVENSTEIN (*Germ.*). Coin-engraver at the Mint of Mitau, circa 1764. *Vide GRAEFENSTEIN* *suprà*.

GRAZIOLI, FRANCESCO (*Ital.*). Contemporary Medallist, residing at Milan. He is the author of the Jubilee Medal of the Ticinese Society of Friends of Public Education, with portrait of its founder, Stefano Franscini, 1887. By him is also a Prize Medal of the Society for Commercial Exploration in Africa, described in *Rivista italiana di numismatica*, 1893, p. 485.

GREBE, J. G. (*Dutch*). Silversmith and Modeller of Rotterdam of the first half of the nineteenth century. Bolzenthall commends him as a clever artist.

GRECCHETTO *Vide CESATI*, Vol. I, p. 242. Dr Merzbacher in his *Catalogue of the Gutekunst Collection*, May 1900, attributes to Cesati the following medals, adopting in this Dr Weber's suggestion : Priam, Bust on obv. \mathcal{R} . ILION. View of a fortified city; — Dido, \mathcal{R} . View of Carthage; — Artemisia, Queen of Caria, \mathcal{R} . MAY-ΣΩΛΕΙΟΝ. View of the mausoleum. In the above sale, a bronze medal of Pope Paul III., \mathcal{R} . ΦΕΡΝΗ·ΖΗΝΟΣ. Ganymede, realized 40 marks; another of Pope Julius III. \mathcal{R} . A View of the Villa Giulia in Fontevergine went for 10 marks.

GRECO, J. (*Ital.*). This Engraver's name is found on a medal struck in Uruguay on the death of King Victor Emmanuel II., 1878.

GREENE, EDWARD (*Brit.*). Coin-engraver at the Royal Mint under Charles I., anno V.

BIBLIOGRAPHY. — Ruding, *op. cit.*, I, p. 44. — Rymer, XIX, p. 254.

GREFIN *sic* (*Brit*). This signature is found on a medal of Marquis de La Rochefoucauld, on the Convention of Universal Peace, London, 1843.

GREGOIR (*Pol.*) This signature occurs on a medal of Dr N. Copernicus. Gregoir resided at Warsaw.

GRÉGOIRE, ALICE (*French*). Contemporary Sculptor, and Modeler; born at Aix-la-Chapelle; pupil of A. Durand, C. Jacquand, and A. Haussmann. She has exhibited a large number of Portrait-medallions in wax at the Salons of 1866, 1867, 1868, 1869, 1870, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879 and 1880.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GRÉGOIRE, CHADJI (*Armenian*). Engraver of the coins struck by Jean Capodistrias in the island of Aegina, in 1858, and consisting of the following pieces; \mathcal{A} . 1 Φελνξ (equivalent to 1 Drachma); Æ 20, 10, 5 and 1 Λεπτα (Lepta).

BIBLIOGRAPHY. — Information kindly furnished by M. Jean P. Lambros of Athens

GRÉGOIRE (*French*). Contemporary Medallist, at present “pensionnaire” at the Villa Médicis, has done some good work, and gives much promise.

GRENUS, FRANÇOIS (*Swiss*). Mint-master, at Geneva, in conjunction with Jean Richard, 4th of March 1622 to 4th of April 1625; distinctive mark **RG** or **GR**.

BIBLIOGRAPHY. — Demole, *Histoire monétaire de Genève*. — *Bulletin de la Société suisse de numismatique*, 1885.

GRESSET, JACQUES (*Swiss*). Mint-master at Geneva, by appointments of 27. December 1774, 25. August 1775, and 9. April 1776. Distinctive mark : **IG**.

BIBLIOGRAPHY. — Demole, *op. cit.* — *Bull. Soc. suisse num.*

GRESSET, JEAN (*Swiss*). Mint-master at Geneva, by appointments of 28. August 1762, 22. April 1763, and 1. October 1764. Distinctive mark **Gr.** or **IG**.

BIBLIOGRAPHY. — Demole, *op. cit.*

GRET, P. DE. Die-sinker, *circa* 1477, mentioned by Schlickeysen-Pallmann.

GREUTTER, HANNS CONRAD (*Bohem.*). Goldsmith of Prague, and Die-cutter at the Mint there, under B. Hübner, 1601 1625.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen über oesterreichische Münzprägungen*, 1890. — Fiala, *op. cit.*

GREVENICH, FRANÇOIS ALFRED (*French*). Sculptor, who died at Paris in 1847. He is the author of some Portrait-medallions in bronze and Bas-reliefs.

GRIESSINGER, FRANÇOIS (*French*). Sculptor and Modeller; exhibited in 1900 at Paris a series of engravings on silver and plaquettes.

BIBLIOGRAPHY. — *Catalogue of the Paris Universal Exhibition*, p. 255.

GRIFFIN, W. (*Brit.*). A London Die-sinker of the middle of the nineteenth century. His name occurs on a medal of Mark Isambart Brunel, 1843, on the completion of the Thames Tunnel.

GRIFFO, SILVESTRO (*Ital.*). Mint-engraver at Venice, 1470-1503, succeeded by Piero Benintendi.

BIBLIOGRAPHY. — Papadopoli, *Alcune Notizie Intagliatori della Zecca di Venezia*, Milano, 1888.

GRILLICHES (*Russ.*). Medallist and Coin-engraver at the Mint of Wilna, nineteenth century. A self-taught artist, his productions include : A one-sided medal in commemoration of Count Eustace Tyskiewich; — a new die for the Grand Medal awarded by the Moscow Society for the Promotion of Cattle-breeding; — Engravings for the obverse and reverse of the Medals struck in commemoration of Chevkin, and to celebrate the Jubilee of the Mining ("Corporate") School. He also engraved a topaz cameo representing the features of M. Levinson of St. Petersburg.

GRIMM (*Swiss*). Designer of a medal, engraved by J. C. Mörikofer, of the Sedecimviri of the Outer State of Berne, 1737, obv. PAULATIM Arms. R. LUDENS FIT APTIOR Roman youth crowned by Mercury.

GRINGALLET, JEAN (*Swiss*). Mint-master at Geneva, in conjunction with Jean Chenu, from the 26th September 1588 to 1592 (distinctive marks on the coins : **C.G** or **GB**); alone, from 1593 to 25 Sept. 1601 (dist. marks **G** or **GB** or *****); again, from February 1602 to the 1st March, 1610 (dist. mark **·X·**); and once more from the 4th May 1610 to the 6th November, 1621, the year of his death (dist. mark **G**).

BIBLIOGRAPHY. — Demole, *Histoire monétaire de Genève*. — Blavignac, *op. cit.* — Bull. de num., 1885/7, 21, 22

GRINGALLET, JOSEPH (*Swiss*). Mint-master at Geneva, from the 10th of November 1621 to the 4th of March 1622 (distinctive mark **GB**). The letter **G** appears on a 1 Sol piece of 1622, but this coin may be attributed to Jean Gringallet, who was striking One Sol

pieces a few days before his death and who may already have dated them 1622. We find Joseph Gringallet again appointed as Mint-master on the 25th of December 1646, a post which he retained until the 25th of December 1649 (distinctive mark **B** or **G**).

BIBLIOGRAPHY. — As above.

GRILLAUD, JEAN (*French*). Coin-engraver at the Mint of Poitiers, before 1719.

GRILLAUD, JEAN AMBROISE (*French*). Mint-engraver at Poitiers, 1724-1744; no doubt a relative of the last, probably his son.

GRILLET (*Germ.*). Sculptor and Medallist of the second half of the seventeenth century. He worked for Prince Elector John William of the Palatinate, of whom, and of whose consort he engraved some medals. His name also appears on an undated Portrait-medal of George William, Duke of Brunswick and Lüneburg, with **R. FAVENT—CONSTANTIBVS—ASTRA** Crowned pillars. (*Reinmann Catalogue*, n° 8928).

BIBLIOGRAPHY. — Bolzenthalt, *op. cit.* — Ammon, *op. cit.* — Fr. Exter, *Versuch einer Sammlung von Pfälzischen Medaillen*, Zweibrücken, 1759-75.

GRILLON, PIERRE (*French*). Coin-engraver at the Mint of Tours, before 1539.

GRIPENHJELM, A. N. (*Swede*). A Swedish gold Ducat of Charles XI., 1695, known as the "Gripenhjelm Ducat" bears this signature in full.

GRITTI ALOYSIO (*Ital.*). Mint-inspector at Venice, 1688.

GRITTI, DOMENICO (*Ital.*). Mint-director at Cattaro, 1526-7.

GRIVEAU, CLAUDE (*French*). Goldsmith, and Die-cutter at Troyes, circa 1580.

GRIVEAU, JEAN (*French*). . . 1439-† 1479. His name also appears as **GRIVEL** or **GRIVET**, Die-engraver at the Mint of Lyons, 1446-1450; appointed by the Dauphin (later, Louis XI.) on the 7th December, 1450, as Coin-engraver at the Mint of Crémieu in place of Jacques Vincent.

BIBLIOGRAPHY. — Rondot, *Les Graveurs de Lyon*.

GROBERT, MICHEL (*French*). Mint-master at Chambéry, 1583-1600.

GROHMANN, JOHANN GEORG (*Germ.*). Mint-master at Dresden, 1833-1844. Distinctive mark on the coins, **G**. The rare Saxon Thalers of 1844, which have a dot after the **G** were struck after Grohmann's death. I have seen a Double Thaler of 1842 of Joseph of Saxe-Altenburg with this Mint-master's initial under the Duke's bust.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

GROSSKURT, HEINRICH PETER (*Germ.*). Medallist of the end of the seventeenth and beginning of the eighteenth centuries (*circa* 1694-1734). He may have resided at Berlin sometime, but finally settled at Dresden. He worked for the reigning houses of Brunswick, Prussia and Saxony, especially for Frederick Augustus I. and his successor Augustus II. of Poland and Saxony, of whom he executed several Portrait-medals, and others. One of his best works is the commemorative medal of the Mühlberg Encampment, and not without merit are also : Dedication of the Church at Salzdahlum, 1701; — Withdrawal of the Swedes from Saxony, 1707; — Marriage of the Prince Elector of Saxony with the Archduchess Maria Josepha, 1719; — Marriage of Crownprince Frederick of Prussia with Princess Christiana Elizabeth of Brunswick-Lüneburg, at Salzdahlum, 12. June 1733 (2 var); — Portrait-medal of Frederick Augustus I., Prince-Elector of Saxony and King of Poland, and his consort Christiana Eberhardina, on the Birth of the Prince-Elector, in 1696; — Alliance of Poland, Prussia and Denmark against Sweden, 1709; — Portrait-medallion of Augustus II. **℞**. CVM VITA DEPONAM; — 50th Anniversary of Augustus II., 1720; — Death of Augustus II., 1733; — Gold Medallion of King Augustus II. of Poland (weight : 37 $\frac{2}{8}$ Ducats). **℞**. Crowned pillar with serpent entwined around it, and motto : FVLGITVR PRVDENTIA; — Medal of Frederick Augustus I. of Saxony **℞**. *Dea Salus*; — Medallion on the Foundation of the Order of the White Eagle; — Medal on the Foundation of the "Gnadens-Cassa", 1707; — Interview between the three Kings at Berlin, 1707; — Marriage Medal of King Augustus II. Dresden, 1719; — Accession of King Augustus III. of Poland, 5 Oct. 1733 **℞**. Coronation scene; dated 1734; — Recovery of Augustus II. of Poland, 1728 (Boston Collection).

These medals are generally signed : **H. P. G.**, but on some we find **GROSKVRT F**; — **GROSKVRT Fecit**; — **H. P. GROSKVRT**; — **GROSKURT** and **G**.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — Ad. Hess Nachf., *Reimmann Catalogue*, nos 3621, 9237, &c. — Ammon, *op. cit.* — Max Kirmis, *Handbuch der Polnischen Münzkunde*. — Dr Menadier, *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901. — Müller and Singer, *Künstler Lexicon*. — Nagler, *Monogrammisten*.

GROSS, CHRISTOPH (*Germ.*). Coin-engraver of the Gratz Mint, 1752. He cut two seals of the Abbot of Admont in that year, and received 7 florins for his work.

GROSS, MAXIMILIAN (*Germ.*). Mint-engraver at Hall, from 1616 to 1617, in conjunction with David Zügl; appointed Die-engraver in 1618 with a salary of 150 florins.

BIBLIOGRAPHY. — Oesterreicher, *Regesten zu J. Newald's Publicationen über österreichische Münzprägungen*, Mittheil. des Club, &c., 1890.

GROSSE, CHRISTOPH (*Germ.*). Saxon ducal Mining-master, whose initials appear on coins of Saalfeld, 1597-1610.

GROSSE, TH. (*Germ.*). Designer of a medal engraved by W. Kullrich to commemorate the German Victories of 1870-1871.

BIBLIOGRAPHY. — Dr Menadier, *Schaumünzen des Hauses Hohenzollern*, p. 116.

GROSSI, ANGELO (*Ital.*). Neapolitan Gem-engraver, born on the 18th of February, 1854. He was a pupil of Alvino and Sista, and won numerous prizes for Gem-engraving and Sculpture on wood.

BIBLIOGRAPHY. — Müller and Singer, *Allgemeines Künstler-Lexikon*, Frankfurt-on-Maine, 1896.

GROSSI, JEAN (*Ital.*). Milanese Draughtsman and Modeller, born in 1718, died in 1781. He settled in Portugal where he formed a School of Modellers, and he is said to have executed medals.

BIBLIOGRAPHY. — Raczyński, *Dictionnaire historico-artistique du Portugal*.

GROSSOT DE VERCY, CAMILLE (*French*). Sculptor and Modeller, born at Paris on the 26th October 1838; pupil of Bonnassieux and A. Dumont; entered the École des Beaux-Arts in 1863. He exhibited at several Salons, and executed some Portrait-medallions which are said to be not without merit.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GROTH, ANTON (*Swede*). Mint-master at Stockholm, 1641-1645. He signed : A. G.

GROTHER (*Canad.*). Silversmith of Montreal, and publisher of a medal commemorating the Cholera epidemic in Canada.

GROTIOHANN, P. (*Germ.*). Designer of a medal, engraved by W. Kullrich of Berlin of the sixth Federal Rifle Shooting Competition at Düsseldorf, 1878.

GROTTOLINI (*Ital.*) Die-sinker of the first half of the nineteenth century. He engraved in 1843 a medal designed by the sculptor Piccioli to commemorate the first representation of Rossini's *Stabat mater*.

GROTZ, HAINREICH (*Austr.*). “Der Münzer in der Traubottenstrass”. Moneyer at Vienna, 1449.

GRUBER, CONRAD (*Germ.*). Mint-master at Neuburg (Palatinate), 1521.

GRUBER, FLORIAN (*Germ.*). Mint-master at Saalfeld, 1585-1597, Erfurt, 1599-1607, and at Nordhausen, 1615. He signed his issues : **F. G.**

GRUBER, HANS (*Germ.*). Son of the preceding. Mint-master and Coin-engraver at Saalfeld, 1582-1584, and Nordhausen, 1618-1624. His issues are signed : **H. G.**

GRUEBER, HENRY (*Germ.*). Contemporary Die-sinker or Publisher of medals residing in London. Most of his productions are cheap medalets, sold in the streets at a penny apiece. I have seen by him : Queen Victoria's Jubilee, 1887; — Silver Wedding of the Prince and Princess of Wales, 1888; — Visit of the German Emperor to London, 1891; — Marriage of the Duke and Duchess of York, 1893; — Queen Victoria's Diamond Jubilee, 1897; — Imitation Pond of President Kruger; — Death of Queen Victoria; — Accession of King Edward VII.; — Coronation of King Edward VII.; — Lactopeptine token (“Patent”); &c.

These medalets are made in papier mâché covered over with a shell struck in thin metal.

Some of the medalets are signed **H. G. & Co.**

GRUEBER, LEONHART (*Austr.*). Joint Mint-master at Gressdenitzka, 1532, with Marx Stettner, a burgher of Laibach.

GAULOIS, ISAAC (*Belg.*). “Premier garde des coins” at the Mint of Tournay, under Philip IV., 1657.

GRUET, E. (*French*). Founder, whose name appears on a Plaque by Mr. F. Bowcher of Dr Sir Hermann Weber, of London.

GRÜN, MAURICE (*Russ.*). Medallist, residing in London, and working for various firms as Die-engraver, &c.

GRÜN, SAMUEL (*Brit.*). Contemporary Sculptor and Modeller residing in London. At the Royal Academy Exhibition of 1901, he attracted notice by a bronze relief (a plaque) representing a Britany girl.

At the Salon of 1902, M. Samuel Grün exhibited the following medals : Plaquette for the Association of Siege Engineers; — Plaquette of Concarne; — Portrait of my father Lazare; — Study of a Child's head, &c.

M. Babelon in a recent article of the *Revue de l'Art ancien et moderne* (ann. 1902, II, p. 22), makes the following remark in connection with M. Grün's exhibits at the Salon of 1902 : " C'est la force et la robustesse qui distinguent les figures allégoriques de la plaquette de M. S. Grün, pour l'Association des ingénieurs de Liège; ces femmes, vigoureusement musclées, symbolisent bien les mines et la métallurgie, la mécanique et l'électricité; il y a de l'idéal même et une conception synthétique dans ces scènes d'usines, où le plus grand écueil des artistes qui veulent être vrais est la vulgarité."

He is a pupil of MM. Jedelet, Caniez, J. P. Laurens and Benjamin Constant.

GRÜNBERGER *Vide GRONBERGER* *suprà*.

GRÜNDLER, JOHANN JEREMIAS (*Germ.*). Mint-master at Strassberg, 1710-1747, and Sangerhausen, 1747-1750, in the County of Stolberg. He signed : I.I.G. on Thalers of Henry, Count of Mansfeld, 1747, and on currency of Anhalt-Bernburg. I have noticed Gründler's initials " Eintrachtsthaler ", 1719, of Christopher Frederick and Jobst Christian, engraved by Christian Wermuth, Gulden of 1720 and 1729, Jubilee Thaler of 1730; Gulden and Half-gulden of Christopher Lewis II. of Stolberg and Frederick Botho of Rossla, 1742 and 1745; — Funereal Thaler, Half, and Quarter Thaler of Count Ernest of Stolberg-Isenburg, 1710, engraved by Chr. Wermuth; — and other coins of Christian Ernest of Stolberg Wernigerode, 1725, &c.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Ammon, *op. cit.*

GRUNDSCHLOSS, DAVID (*Germ.*). A Goldsmith of Fraustadt, who superintended the coinage of that city for a short time, *circa* 1596. He is also mentioned as Moneyer to the King of Poland, and from documentary evidence we learn that on the 16. February 1622 he applied for the post of Mint-master at Glogau.


BIBLIOGRAPHY. — Kirmis, *Handbuch der Polnischen Münzkunde*. — Friedensburg, *op. cit.*

GRÜNER, FRIEDRICH (*Norwegian*). Mint-master at Christiania, 1652-1675. Probably a son of Peter Grüner Senior.

GRÜNER, PETER (*Norw.*). Mint-master at Christiania, 1629-43, and Copenhagen, 1643-51.

GRÜNER, PETER (*Norw.*). Mint-master at Christiania, 1675-86, and afterwards on his own account, until 1695. Probably a son of Friedrich Grüner.

BIBLIOGRAPHY. — C. T. Jorgensen, *Beskrivelse over Danske Moner, 1448-1888*, Copenhagen, 1888.

GRÜNER, JACOB FRIEDRICH SAMUEL (*Swiss*). Medallist of the first half of the nineteenth century, who resided at Berne. He was born in 1803, and is described in the Register of the Guild of Butchers as "Graveur". By him are the following medals: Third Centenary of the Reformation, 1828 (2 var.); — School Prize Medal (Studienpfenning) of the City and Republic of Berne, obv. Arms . Temple; signature: G (several varieties, *vide* Catalogue of the Wunderly von Muralt Sale, nos 1379, 1381, 1387); — Portrait-medal of Christian Fueter, Mint-master at Berne, 1792-1837, and Coin-engraver; — Prize-medal granted by the Canton of Unterwald (Nidwald) for Merit, undated and signed **GRÜNER F.** (2 var.); — Bernische Verdienstmedaille; — Commemorative Medal of the Construction of the Nydeck Bridge at Berne.

Grüner died in the early sixties; he had been Intendant of the Arsenal at Berne.

BIBLIOGRAPHY. — Tobler-Meyer, *Wunderly-von Muralt Catalogue*, Zurich, 1898. — *Various Sale Catalogues*. — *Information kindly supplied by M. Arnold Robert, and Herr Adrian, Master of the Mint at Berne.*

GRUPELLO, GABRIEL DE (*Ital.*). Sculptor and Medallist born at Grammont, 22. May 1644, died at Ehrenbreitstein, near Aix-la-Chapelle, 20. June 1730. He was of Italian origin. In 1673, he was appointed Master in the corporation of sculptors, and soon after he became Sculptor to King Charles II. and the city of Brussels; in 1695, he was appointed Sculptor to the Elector Palatine John William, for whom he worked at Düsseldorf, and in 1706, on the death of his protector, he returned to Belgium. The Emperor Charles VI. reinstated him, by letter of the 19. March 1719, as First Sculptor to the Sovereign-Prince of the Netherlands. From documentary evidence, we learn that Grupello was paid 48 Livres in 1684 for a Portrait-medal of Charles II., which M. Cumont believes to be the medal, wrongly attributed to Denis Waterloo by Pinchart, commemorating the Declaration of war against France, 1683, and depicted in Van Loon, vol. III, p. 300. (Dutch edition).

BIBLIOGRAPHY. — G. Cumont, *Une médaille de Charles II d'Espagne par Grupello*, *Revue belge de numismatique*, 1889, p. 202.

GRUPPE, N. D. (*Ger.*) This name occurs, conjointly with that of *V. Hartung Schilling*, as the Designer or Engraver of the reverse of a medal, issued by the Loos Establishment at Berlin in 1854, in

commemoration of the Visit to Coblenz of Frederick William Crown-prince of Prussia and his consort Augusta.

GRUTER, ANTOINE DE (*Belg.*). Goldsmith and Seal-engraver, who died at Malines in 1518. He executed the seal of William, Lord of Rogghendorf, governor of Friesland for Charles V., and was paid 40 Flemish Livres for that work.

BIBLIOGRAPHY. — Pinchart, *Biographies des graveurs belges*, Revue de la num. belge, 1852.

GRUTER, JEAN DE (*Belg.*). Son of Antoine de Gruter and also a Goldsmith and Seal-engraver, established at Malines, during the sixteenth century.

GRUTER, PIERRE DE (*Belg.*). Goldsmith, Coin, and Seal-engraver of Malines; another son of Antoine de Gruter. He was condemned to capital punishment in 1536 for having cut dies intended for striking imitations of English coins, “pour les crismes, délict et mésuz par lui comis et perpétrez d’avoir par deux fois gravé aucuns fers à forger monnoye d’Angleterre et iceulx délivré à Martin Marmion, lequel en a usé, a estre eschaffauldé au-devant du palais, et illecq estre flatry an front de l’ung des fers par lui gravez, et en oultre banny de tous les pays et seigneuries de l’empereur, sur le hart, et tous ses biens déclairez confisqueiez.”

BIBLIOGRAPHY. — Pinchart, *op. cit.*

GRYNAEUS, JACOB (*Swiss*). Issuer, at his own expense, of a School Pfenning of Basle, in 1596. His initials, I. G. appear on this medalet.

G. S. *Vide* **GEORG FRIEDRICH STAUDE**. Mint-master at Gotha, 1677-1680.

G. S. *Vide* **GREGOR SESEMANN**. Mint-master at Copenhagen, 1680-1690.

G. S. *Vide* **GEORG SCHULER**. Die-cutter in Transsylvania, circa 1710.

G. S. *Vide* **HANS JACOB GESSNER**. Mint-master, Medallist, and Coin-engraver at Zurich, 1706-1737. His son, of the same name, and signature, worked there between 1745 and 1770.

G. S. *Vide* **GOTTFRIED STUDER**. Mint-master at Dresden, 1813-1832.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

G. S. (*Dutch*). Initials of a Middelburgh Medallist of the end of the sixteenth century. These appear on a rare medalet struck to

commemorate the Alliance of France and England, and illustrated (fig. 147) in *Medallic Illustrations of the History of Great Britain and Ireland*, Vol. I, p. 163.

G. T. *Vide* **GUGLIELMO TRONO**. Superintendent of the Mint at Rome, 1578-1596.

G. T. *Vide* **GIOVANNI TODA**. Die-cutter of Florence; worked at Vienna, 1739-1765.

G. T. *Vide* **GIROLAMO TICCATI**. Die-cutter of Florence, † 1734; also **G.T.F.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

G. T. F. (Ital.). These initials, which according to Milanesi may belong to Girolamo Todeschini, a Venetian Painter, occur on medals of the Doges Niccolo Marcello and Giovanni Mocenigo, struck in 1474 and 1478, and of other Venetian celebrities. The medals are: Zaccaria Barbaro, Bust to l.; no **R.**; — Stefano Memmo, Bust to l.; no **R.**; — Doge Niccolo Marcello, 1473-1474, Bust to l. **R.** **IN · NOMINE · IHV · OMNE · GENV · FLECTATVR · CELESTIV · TERESTRIV · INFERNO**. Monogram of Jesus, within halo of glory; — Doge Giovanni Mocenigo, 1478-1485, Bust to l.; no **R.**

Dr Friedländer doubted whether the author of these medals was a contemporary of the personages he depicted, and was inclined to look at his works as retrospective.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 56; III, 13. — Friedländer, *Die Italienischen Schaumünzen des fünfzehnten Jahrhunderts (1430-1530)*, Berlin, 1882.

GUACIALOTTI. *Vide* **GUAZZALOTTI** *infra*.

GUAINIER, DAVID (Swiss). Mint-master at Geneva, in conjunction with Augustin Baccuet, from 1638-40. Their joint issues are signed **GB** or **BG** separated by cinquefoil or crown of spread-eagle.

BIBLIOGRAPHY. — Demole, *Histoire monétaire de Genève*.

GUAINIER, DAVID (Swiss). Keeper of the Coinage at the Mint of Geneva from 1710 to 23. December 1733.

GUALCHERI, GIOVANNI CARLO (Ital.). Mint-master at Bologna, under Pope Alexander VIII., 1689-91.

GUALCHERI, STEFANO (Ital.). Mint-master at Bologna, after 1709.

GUALTIERI, GIOVANNI (Ital.). Mint-master, and Die-cutter at Parma, 1673-1708. His initials **GG** occur on coins of Rainutius II. Farnese, for instance on the 1692 Scudo. He appears to have worked at Rome also, and was recommended to the Bolognese Mint by the

Pontifical Ambassador on the accession of Innocent XI., 1676, in place of the Ferrarese Engraver, Angelo Faccini. Gualtieri executed coins for the Duke of Modena, Francesco II., *circa* 1683.

GUARDINI, MICHELE (*Ital.*). Mint-master at Parma, 1594-1596.

GUAY, JACQUES (*French*). Gem-engraver of considerable repute, born at Marseilles on the 26th September 1711, died in poverty and obscurity at Paris towards 1793. He began his artistic career as an apprentice to a goldsmith of his native town, which he soon left for Paris to learn drawing under the celebrated painter, François Boucher. In the capital he made the acquaintance of a renowned collector of engraved stones, Pierre Crozat, Member of Parliament, who instilled into the young artist a taste for Gem-engraving and thus revealed to him his vocation. In 1742 we find Guay at Florence, studying the rich cabinet of gems of the Grand-Duke; then at Rome, where he began to produce various works after the antique: a head of Octavius, another of Marcus Aurelius, and a third of Antinoüs, of which M. Babelon says that it excited the admiration of all connoisseurs in Paris, under the name of *le Lantini*. Recalled from Rome, Guay received important orders, and before long came under the notice of M^{me} de Pompadour, who not only became his Patron, but also his pupil, and provided apartments for him at Versailles, where “he executed that interesting series of subjects which have transmitted to us the principal events of the reign of Louis XV. and the interludes of gallantry provided for the King’s entertainment.” Under the able tuition of Jacques Guay, M^{me} de Pompadour made several intaglios, signed with her name, which I shall enumerate in due course.

Once at Versailles, the successful artist was appointed to the post of Gem-engraver to the King, in succession to Barrier; but only after the production of a master-piece, the carnelian intaglio, commemorating the Victory of Fontenoy (11. May 1745), from the design of Bouchardon. “No modern engraver”, says King, “has ever thrown into his work such spirit as Guay has done in this gem”, of which all trace is now lost. To this period belong other historical cameos and intaglios: Victory of Lawfeldt (2. July 1747); — Preliminaries of Peace, 1748; — Birth of the Duke of Burgundy, 1751; — France’s wishes for the restoration to health of the Dauphin; — Thanksgivings on the Dauphin’s Recovery, 1752; — Death of the Duke of Aquitaine (22. February 1754); — Franco-Austrian Alliance; — Battle of Lützelberg (10. October 1758); — Erection of a Statue of Louis XV. on the Place de la Concorde, 1763, &c. Amongst Guay’s most charming compositions I cannot omit: The Genius of Poetry; — The Rape of Dejanira; — Minerva (M^{me} de Pompadour) protecting the Art of Gem-engrav-

ing; — and Military Genius, a carnelian intaglio, which is the joint work of Guay and M^{me} de Pompadour, on the former's own testimony.

Guay excelled also as an Engraver of Portrait-cameos. The most remarkable of these, one which is considered by M. Babelon as the “*chef-d'œuvre de la glyptique moderne*”, is a bust of Louis XV. on a fine sardonyx of three strata, which was exhibited at the Salon of 1755 and is now preserved in the Cabinet des médailles at Paris. Beside this, the artist executed other portraits of Louis XV., in relief and in incuse; — also of M^{me} de Pompadour; — the Dauphin, Louis, and Maria-Josepha of Saxony (Salon of 1759); — Marie-Antoinette; — Louis XVI.; — the King of Poland; — the Prince of Saxe-Gotha; — Cardinal de Rohan; — Maréchale de Mirepoix; — Crébillon, &c., which are all admirable works. The Paris Cabinet preserves an interesting seal, signed by Guay, which contains a cameo-portrait of M^{me} de Pompadour concealed in a medallion. The medallion forms the mounting and is engraved with a Cupid and the words: *L'AMOUR LES ASSEMBLE*. Probably the real belonged either to the Marquise or to Louis XV. Of a similar character are many of the artist's graceful productions: Cupid as musician; — Cupid and Psyche; — Cupid gardening; — Cupid having disarmed the gods presents a wreath to his Hero (Louis XV.), &c., which not a little contributed to Guay's celebrity and favour at Court.



M^{me} de Pompadour's Seal, by Guay.

The early works of Jacques Guay are unsigned; later on he signed them **GUAY F**, or **GUAY**, and also **G.F.** These signatures are somewhat puzzling, as they vary considerably, the letters being in some instances particularly well formed and in others very imperfect by revealing the artist's hand. “It is therefore considered”, as Mr. Cyril Davenport observes, “that Guay, who was very illiterate, could not have made the inscriptions himself, but must have had them cut for him by some other artist (or artists) more skilful in this particular.”

The later years of Guay were spent in obscurity, but until 1793 his name appears in the “*Almanach royal de France*”

amongst the Academicians, as : “ *Guay, graveur en pierres, aux galeries du Louvre.* ” This is the last official mention of him. Two of his pupils survived him : Michel and Mayer Simon, but neither “ was capable to sustain after the Master the Art which he had carried to such a high degree of perfection. ”



Reduced Reproduction of the Print in *Traité des pierres gravées*, by P. J. Mariette (Paris, 1750, vol. I. p. 208), representing Guay at work in his studio at Versailles.

“ Guay’s drawing is correct,” says King, “ and his imitation of the Greek style perfect. ” M. Babelon calls the artist “ the cleverest gem-engraver of the eighteenth century ” and “ a worthy rival of Pyrgoteles, Dioscorides, and Valerio Vicentini. ” Leturcq, his principal biographer, praises him for the manner in which he treated the portrait, and above all, the historical portrait. He adds :

“ On peut dire, sans crainte d’exagération, qu’il atteignit dans cette spécialité le suprême degré, et qu’aucun artiste moderne, ni dans ses devanciers, ni dans ses successeurs, n’a pu lutter avec lui et ne pourra l’égaler. ”

A number of Guay’s gems are reproduced in the Collection of Prints (*Recueil d’estampes*) engraved by M^{me} de Pompadour. The artist did not always compose his subjects, but in many instances copied drawings which were supplied to him by Boucher, Vien, and Bouchardon.

The following list of Guay’s productions is borrowed from Leturcq’s *Notice sur Jacques Guay* (Paris, 1873) :

GEMS PRESERVED IN THE CABINET DES MÉDAILLES, PARIS. Portrait-cameo of Louis XV. (*illustrated*), sardonyx of three strata (58 mill.); — Louis XV., laur. bust, sardonyx; — Louis XV.,

laur. bust in armour, garnet; — Louis XV., laur. bust, sardonyx of three strata, signed : **GUAY**; — Louis XV., laur. bust, sardonyx of two strata, signed **G** (mounted as a ring); — Cameo-portraits of the Dauphin and his Consort; — Birth of the Duke of Burgundy, cameo; — The Genius of Music, cameo, signed : **POMPADOUR F.** 1752; — Alliance of France with Austria, cameo; — Erection of



Portrait-cameo of Louis XV., by Guay.

an equestrian statue of Louis XV.; ex. 1763, cameo in agate-onyx of two strata; — Culture of Laurel-trees, cameo; — Faithful Friendship, Genius playing with a dog; ex. **GUAY F.**, agate-onyx cameo of two strata; — Marquise de Pompadour, cameo-portrait in agate-onyx of two strata, signed : **GUAY**; — Seal described above, with carnelian representing Cupid holding lys and rose (*illustrated*).; — Victory of Lawfeldt, intaglio; — Preliminaries of the Peace of 1748, intaglio; — Jacquot, Drum-major of the King's regiment, 1751, intaglio; — France's wishes for the Dauphin's restoration to health; — Minerva (M^{me} de Pompadour) benefactress and protectress of the Art of Gem-engraving, intaglio; — M^{me} de Pompadour's seal on a topaze of three facets engraved with Love sacrificing to Friendship, Love and Friendship, and the Temple of Friendship; — Death of the Duke of Aquitaine, son of the Dauphin, 1754, intaglio; — Victory of Lützelberg, 10. October 1758, intaglio; — Love and the Soul, intaglio; — Love cultivating a myrtle-bush (Cupid gardening), intaglio; — Offering to the god Termini-

nus, intaglio; — A child making a libation on altar placed at the feet of Flora, sardonyx intaglio, signed : **GUAY FECIT.**

GEM IN THE ROYAL COLLECTION, BERLIN. Sardonyx cameo representing two heads, signed **P.** (joint work of Guay and M^{me} de Pompadour).

GEMS IN PRIVATE COLLECTIONS. Profile head of Louis XV. to l., carnelian intaglio, signed : **GUAY**, mounted in a ring; — Profile head of the Marquise de Pompadour, carnelian intaglio, signed : **GUAY**; — Louis XV. and M^{me} de Pompadour, carnelian intaglio, signed : **GUAY**, also mounted in a ring; — Marquise de Pompadour, oriental carnelian mounted in a ring, and signed **GUAY F. 1761** and **I.A.P. POMPADOUR.AN.Æ.39**; — Cupid offering a libation before an altar, behind which is the staff of Aesculapius, 1764, intaglio in rock crystal; — Head of Antinoüs, carnelian intaglio, signed : **GUAY** (ring); — The Genius of Poetry, sardonyx intaglio (ring); — Leda and the swan, sardonyx intaglio, signed : **GUAY F.** (ring); — Head of Homer, sardonyx intaglio, signed : **GUAY F.** (ring); — Male and female figures entwined within wreath of flowers, carnelian intaglio, signed : **G** (ring); — Profile bust of Marie-Antoinette, carnelian intaglio, signed : **GUAY F. 1787** (ring); — Head of Louis XV., cameo in agate-onyx of three strata, signed : **POMPADOUR F.**; — Head of Marie-Antoinette, sardonyx cameo of three strata, a splendid gem in the possession of Baron Octave Roger de Sivry in 1873; — The Genius of France, Allegory to the Victory of Lützelberg, 10. October 1758, carnelian intaglio in Princess Soltikoff's collection; — Alexandrine Lenormant d'Étioles, 1754, sardonyx intaglio; — Cupid holding wreath above altar on which is a butterfly, sardonyx intaglio, signed : **GUAY.**

STONES REPRODUCED IN MADAME DE POMPADOUR'S WORK AND NOW LOST. The Triumph of Fontenoy; — Apollo crowning the Genius of painting and sculpture; — Head of Augustus; — Portrait of M^{me} de Mirepoix; — Female head; — Portrait of Frederick Augustus, King of Poland and Elector of Saxony; — Friendship; — The Genius of Music; — Henry IV.; — Study of a female Head; — Cupid playing the double flute; — Marcus Aurelius; — Bacchic Vase; — Crébillon; — Arms of M. de Calvières; — Plato; — Head of Satyr; — The Prince of Saxe-Gotha; — Cardinal de Rohan; — Cupid disarming the gods and offering a wreath to Louis XV.; — Infant Bacchus; — The Comtesse de Brionne; — Rape of Dejanaira; — Military Genius; — Faithful Friendship; — Love; — Gardener's Trophy; — Egyptian Priest; — Cupid; — Hunting Dog; — Cupid presenting a bunch of flowers; — Seal of the King; — Love quieting itself under the reign of Justice; — The Dog "Mimi"; — Love; — The Dog "Bébé"; — The Genius of Music; — Gardener fetching water.

GEMS BY GUAY DESCRIBED IN VARIOUS CATALOGUES. Portrait of the Countess of Bury; — Portrait of M. Plastrier, 1759; — Head of Minerva; — A variety of “La culture des lauriers”; — Portrait of Montesquieu; — Portrait of Voltaire; — An owl; — Copy of the intaglio known as “Michael Angelo’s seal”; — Cupid seated playing with a dog, signed : **GUAY**, 1760; — Portrait of the King of Poland on matrix of emerald; ex. : **GUAY**; — Copy of a gem in the French Collection, representing a Bacchanalian scene; — Diademed head of Homer, signed : **GUAY**; — Louis XV. (3 var.); — Head of Cicero (?); — Female head, temp. Louis XVI., signed : **GUAY** (2 var.); — Mask and Thyrsus; — Female portrait, signed : **GUAY F.**; — Portrait of the painter Luders.

GEMS BY GUAY KNOWN FROM IMPRESSIONS IN THE LETURCQ COLLECTION. Profile-portrait of Louis XV., signed : **GUAY F.**; — Another, with bust in armour, and similar signature; — Portrait of M^{me} de Pompadour, signed : **GUAY F.** 1763; — Variety of the bust of Henry IV.; — Varieties (2) “of Love and the Soul”; — Allegorical subject representing a military scene; — Wishes for the Recovery of M^{me} de Pompadour, 1764; — Accession of Louis XVI., 1774; — Portrait of Louis XVI., signed : **G.** 1785; — Another Portrait of Louis XVI.; — Young Female kneeling before altar at the foot of Terminal statue; signed : **G.**; — Young Female offering fruit and flowers to the god Term; — Scene of the worship of the god Term; — Young Female, nude, seated, in front of a table on which is a compass; — Young Female, nude, in the presence of a rustic divinity; — Cupid holding nest on which a hen is lying, signed : **GUAY**; — Hygiæa, signed : **GUAY**; — Female Bather, signed : **G.** (4 var.); — Cupids (3 var.); — Portrait of unknown Lady (2 var.); — Head of Apollo, signed : **GU.**; — Portrait of the Marquise de Pompadour (2 var.); — A variety of the gem representing the statue of Louis XV.; — Portrait of Henry IV., after a medal by G. Dupré; — Portrait of Franklin, after Nini’s terra-cotta medallion; — Two Portraits of Gentlemen; — A Pigeon, with spread wings; — Faun dancing with a Nymph; — Cupid holding mask; — Cupid seated; — A Dog; — Copy of the Cameo on the Triumph of Fontenoy.

UNCERTAIN, BUT ATTRIBUTED TO GUAY BY LETURCQ. Fulmen and caduceus in saltire, 1758 (in the Cabinet des Médailles); — Portrait of Henry IV. on sardonyx (also in the same Collection).

Jacques Guay was the first Gem-engraver admitted as Member of the Royal Academy of Painting and Sculpture.

BIBLIOGRAPHY. — J. F. Leturcq, *Notice sur Jacques Guay, graveur sur pierres fines du roi Louis XV.*, Paris, 1873. — Babelon, *Pierres gravées*, Paris, 1894. — King, *Antique Gems*, London, 1860. — Chavignerie et Auvray, *op. cit.* — *Grande Encyclopédie*. — Müller and Singer, *Allgemeines Künstler-Lexikon*. — Babelon, *Histoire de la Gravure sur Gemmes en France depuis les origines jusqu’à l’époque contemporaine*, Paris, 1902.

GUAZZALOTTI, ANDREA otherwise **ANDREA G. PRATENSE** (*Ital.*). Sculptor and Medallist, born at Florence in 1435, died in 1495. In 1464, he was Canon of the Cathedral of Prato, Collector of Church tithes, and Priest of Aiolo, where his church, house and furniture were burnt down. Heiss informs us that the artist was in close relations with Lorenzo the Magnificent, for whom he used to procure works of art.

The following ten medals are by Guazzalotti: 1. Nicholas V., obv. Bust to l. **℞. SEDI·ANNO·OCTO·DI·XX·OBT·XXV·MAR·M·CCCC·LIIII.** The Pope, seated in boat inscribed **ECCLESIA**; signature: **ANDREAS·GVACIALOTIS**; — 2. Calixtus III., obv. Bust to l. **℞. ALFONSVS BORGIA GLORIA ISPANIE.** Pontifi-



Medal of Alfonso of Aragon, by Guazzalotti.

cal arms of the Borgia family; — 3. Pius II., obv. Bust to l., head bare **℞. MCCCCLX PONT·ANNO·SECVNDQ.** Pontifical arms of the Piccolomini family; — 4. Pius II. obv. Bust to l., as last **℞. ALES·VT·HEC·CORDIS·PAVI·DE·SANGVINE·NATOS·Pelican**; — 5. Niccolo Palmieri, 1402-1467, obv. Bare head to l. **℞. Incuse legend: CONTVBERNALIS·B·F·VIX·AN·LXV·OBIIT·A·D·M·CCCC·LXVII.** Time, under the figure of a youth, standing; ex., signature in relief: **ANDREAS·GVACIALOTVS**; — 6. Alfonso of Aragon, Duke of Calabria, obv. Bust three-quarter face, to l. (*illustrated*) **℞. NEAPOLIS VICTRIX.** Alfonso in triumphal chariot, accompanied by troops and preceded by captive Turks; beneath: **OB ITALIAM AC FIDEM RESTITVTAM MCCCCLXXXI**; ex.: **OPVS AND·G·PRATENS.** (there is a var. of **℞.** of this type, with **ITALIAQVE RESTITVTA.** 1481;

— 7. Do, Obv. Similar R. ALFOS POTES PARCERE SVBIECTIS ET DEBELLARE SVPERBOS Constancy standing, holding spear and leaning against column, at the foot of which are captives and various arms; in the field, incuse : MCCCCLXXXI; ex. :



Medal of Pope Sixtus IV., by Guazzalotti.

CONSTANTIA; — 8. Do, obv. Bust of Alfonso of Aragon, in armour, head in biretta. R. SVPER MONTE IMPERIALI VI EXPVGNATO. Mars standing to l.; to r. Alfonso armed; between them, priest sacrificing bull; in background, fortress and camp; in

the field : SACRVM·MARTI·; — 9. Sixtus IV., obv. Bust to l., wearing tiara R. SIXTE POTES PARCERE SVBIECTIS ET DEBELLARES SVPERBOS. Constancy, somewhat similar to last (*illustrated*); — 10. Do, obv. Similar. R. CONCOR ET AMATOR PACIS·PON MAX PPP. Augustus standing to l., draped, laur., and holding caduceus; above X·I·; ex. : ECCLESIA.

Beside these medals, a few others are ascribed to Guazzalotti, on account of similarity of work : Dotto of Padua, obv. Bust to r. R. Constancy standing and leaning against column; — Constance, Consort of Antonio Pico della Mirandola, R. Similar; — Girolamo Santucci, Bishop of Fossombrone R. Similar; — Guillaume d'Estouteville, 1403-1483, obv. Bust to l. R. GLORIA·FRANCOR. Genius standing. Milanesi is inclined to attribute the three first of these pieces to Costanzo the author of the two fine medals of Mohammed II., and the last to the Sculptor Domenico Rosselli of Roverzano, 1439-1497.

Heiss, comparing Guazzalotti with Vittore Pisano, remarks : “ Le talent du chanoine de Prato est d'un ordre moins élevé que celui de son prédécesseur, Victor Pisano. Il est plus réaliste, il sert de plus près la nature, ses têtes sont généralement modelées avec une science, une sincérité, une simplicité admirables. Quant au type de ses revers, il ne les cherche pas beaucoup, il se contente souvent de les prendre au Pisan, comme dans une de ses pièces de Pie II, ou à Gérémy, dans un de ses bronzes de Sixte IV; quelquefois aussi c'est à lui-même qu'il emprunte soit un droit, soit un revers; Alphonse II et Sixte IV ont un revers commun et le même buste de Sixte IV lui sert, avec une simple modification dans la légende, pour deux médailles de diamètres différents. Il savait tirer plusieurs moutures d'un même sac.”

The identity of Andrea Guazzalotti and Andrea G. Pratense has been established by Dr Friedländer, who quotes a distich from a poem by Bishop Campana, in which the artist is mentioned as the author of a Portrait-medallion of Pope Pius II :

AD ANDREAM PRATENSEM SCULPTOREM

Aere Pium Andrea caelas Pratensis et auro,
Vivo ut credatur vivus in aere loqui.
Sic oculos, sic ora trahis, numerantur et anni
Quos notat artificii ruga magisterio.
Certa manus, quam nec tenuis vel linea fallat,
Quaque ipsum posset vincere Pyrgotelem;
Ars tamen heu manca est umbrasque effingit inanes,
Nec summi dotes Principis illa capit.
Quippe animum invictum facundaque pectora nullo
Nec tractu potuit sculperre docta manus.
Tu tamen es dignus cui prospera vota precemur,
Si minima effingis, maxima cum nequeas.

This artist signed himself : **ANDREAS·GVACIALOTVS** ; — **ANDREAS·GVACIALOTIS** ; — **AND. G. PRATENS**, &c.

Gazzalotti was celebrated as a Sculptor also, and as a Medallist he is one of the earliest at Rome who practised the art of Medall-casting.

“ The art of making dies ”, says Mr. Keary, “ in the degree in which it was understood in the fifteenth century, would not permit the striking of coins otherwise than in very low relief ; it was altogether unsuited to the production of medals, so that these were, in early times, always cast. A model was made in wax, and this was first imbedded in fine moulding earth or charcoal. This material must be so fine as to be almost impalpable. When it has fitted itself into every crevice of the wax model, it was stiffened with some kind of lye, the wax was melted out, and into the mould thus left the metal was poured. What does not certainly appear is how far the same mould could be used more than once, whether it was preserved or broken up, and whether a second medal was made from this original mould, or from a fresh one taken from the first medal. The first medal taken was very frequently, but by no means always, of precious metal, gold or silver ; but few of these pieces have been preserved. ”

BIBLIOGRAPHY. — Dr Friedländer, *Italienischen Schaumünzen des fünfzehnten Jahrhunderts*, Berlin, 1882. — A. Heiss, *Les Médailleurs de la Renaissance. Florence et les Florentins*, I, p. 47. — Armand, *Les Médailleurs italiens des XV^e et XVI^e siècles*, Paris, 1883-7. — Bolzenthall, *op. cit.* — Perkins, *Les Sculpteurs italiens*, II, p. 437. — Supino, *Il Medagliere del R. Museo Nazionale di Firenze*, 1899. — Keary, *B. M. Guide to the Exhibition of Italian Medals*, London, 1893. — Dr Merzbacher, *Kunst-Medaillen Katalog*, Mai 1900. — Dr Simonis, *L'Art du médailleur en Belgique*.

GUBE, HEINRICH (*Germ.*). Medallist and Coin-engraver, born at Breslau in 1805, died in 1848; known in Russia as Andrey Ignatievich Gouin. He studied at Vienna, first worked at Berlin, at the Dan. Fr. Loos establishment, where he earned a well-merited reputation, and in 1830, he was appointed at St Petersburg by Imperial command to fill the post of Chief-engraver and Medallist at the Mint there. His signature appears on coins of Nicholas I; Pattern 1½ Rouble of 1836 (*illustrated*); — Memorial Rouble of Alexander I., 1834 (*illustrated*): — Another of 1839. *R.* The Borodino Column; and Medals on the Death of Czarina Maria Feodorowna; — Golden Wedding of Jacob Philipp Leerse (Sarasin), 1838; — Augusta, Princess of Liegnitz; — Nicholas I. of Russia and his consort, 21. April 1836; — Marriage of Prince Charles of Prussia and Marie, daughter of the Grand Duke Charles Frederick of Saxe-Weimar, 1827; — Marriage of Louise, Princess of Prussia, with Frederick, Prince of the Netherlands, 1825; — Charles XIV. John of Sweden, 1822; on the Opening of the Göta Canal; — Jos. Fr. Oscar, Crown Prince of Sweden, Marriage with Josephina,

Maximiliana Eugenia, Princess of Leuchtenberg, 1823 ; — Masonic Medal of the Lodge Frederic of the Golden Sceptre, Orient of Breslau, 1826 ; — Marriage of Alexander II. (as Czarewitch) with Princess Marie of Hesse, 1841 ; — Jubilee Medal of Emanuel von



Pattern 11 Rouble of Nicholas I., 1836.

Schimonski. Prince Bishop of Breslau, 1825 ; — Prize Medal of Nicholas I. ; — Silver Wedding of J. des Arts and L. H., his consort, *née* Sillem, 1830 ; — Various medals commemorating the



Memorial Rouble of Alexander I., 1834.

Turkish Campaign of 1828-29 ; — a Prize-medal awarded to Officers on the completion of their course of scientific training at the Military Academy ; — a Medal to celebrate the Termination of the Labours of the General School Congress ; — the Medal struck at the Inauguration (or opening for traffic) of the Moscow Triumphal Arch ; — the Medal commemorating the wedding of the Emperor Alexander Nicolayevich ; — the Medal struck in honour of General Bakhtin, Count Oubarov and General Ellers ; — Dr J. Blumenbach of Göttingen (R.); — Dr Carl Gottfried Hagen of Königsberg (Obv.) ; — Dr Johann Wendt of Breslau (Obv.) ; etc.

The artist was elected a Member of the Berlin Academy of Fine Arts in 1829.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — ЮЛІЯ ІВЕРСЕНА, СЛОВАРЬ МЕДАЛЬЕРОВЪ И ДРУГИХЪ ЛИЦЪ, 1874. — Schlickeysen-Pallmann, *op. cit.* — Dr Menadier, *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901. — *Thomsen Catalogue*. — *Reimann Catalogue*. — Hildebrand, *Sveriges Konungahusets Minnespenningar*, Stockholm, 1875. — Marvin, *Masonic Medals*, Boston, 1860. — *Various Sale Catalogues &c.* — Müller & Singer, *Allgem. Künstler Lexikon*.

GUBE, IGNAZ (*Germ.*). Father of Heinrich Gube, the St. Petersburg Medallist. In 1807 he was a Glass-cutter at the Mint of Glatz, and was even employed in cutting coin-dies, in which he did not prove very efficient. In 1812 he removed to Breslau.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens Münzgeschichte*, Dresden, 1900.

GUBE, MAX (*Germ.*). Contemporary Medallist, *Hofgraveur* at Munich. I have seen his signature on a medal commemorating the Completion of the Palace of Justice at Munich, 1897, and on another struck on the Marriage of Alphonse of Bavaria with Princess Louise d'Orléans, in 1891; also on a centenary Medal of Mozart, 1891.

At the Exhibition of Modern Medals at Vienna, 1899, this artist was represented by several Portrait-medals.

BIBLIOGRAPHY. — *Die Moderne Medaille*, 1900, p. 5.

GUEF, PIERRE (*French*). Mint-master at Châlons-sur-Marne, entered on office on 1. July 1423. He must have previously suffered imprisonment as, on May 28. 1423, he is described as being *still* in prison.

GUÉRARD, HENRI (*French*). Contemporary Painter and Medallist, residing at Paris. M. Roger Marx in *Médailleurs français contemporains*, Pl. 31, illustrates three medallions by him, cast, in the style of Cazin.

M. Guérard is one of the few French Painters, who like Chéret, Grandhomme and others now and then model a medal in the way of recreation. His manner is very realistic.

GUERCHET (*Belg.*). Nineteenth century Die-sinker, known by his medal "Ambulance de la Presse. Roi des Belges". Dr Storer knows of five other medals by him, of which two are in the Boston Collection.

GUERDAIN, AARON D^r (*Brit.*). Mint-master at the Royal Mint, London, *anni* 1-3 of the Commonwealth, in succession to Sir Robert Harley, who refused to carry out the alterations in the coinage, settled by a resolution of Parliament ordering that money of gold and silver should be coined with their style and title.

Under Dr Guerdain were issued : *N.* Unites, Double Crowns, and Britain Crowns; — *R.* Crowns, Half-Crowns, Shillings, Sixpences, Half-Groats, Pennies, and Halfpennies; — all these coins, of which many varieties are described in Kenyon, Hawkins, Ruding, etc., were engraved by Thomas Simon. Patterns of the same period were executed by Blondeau and Ramage.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Kenyon, *op. cit.*

GUÉRIN (*French*). This artist's signature, followed by *pinx.* appears on the obv. of a Portrait-medal of Dr Charles Louis Fleury Pankouke of Paris, 1824 (Boston Collection).

GUÉRIN, CHRISTOPHE (*French*). Coin-engraver at the Mint of Strassburg, before 1788. He is the father of the two engravers Jean and Gabriel Guérin. He founded the Strassburg Picture Gallery.

GUÉRIN, JEAN (*French*). Coin-engraver at the Mint of Strassburg, before 1760. Probably the father of Christophe Guérin.

GUÉRIN (*French*). Contemporary Medallist of the modern School. In 1898 he exhibited two medals: École des Beaux-Arts de Marseille (41 mm.), and Conservatoire de Musique de Marseille (41 mm.) which are of undoubted merit.

GUÉRIN, NARCISSE (*French*). Contemporary Sculptor, born at Paris; pupil of Gaillouette and Delagrangé. He has executed some bronze Portrait-medallions, and Bas-reliefs in *repoussé* work on copper. "Christ in the Praetorium", after Steinle, one of his finest productions, was exhibited at the Salon of 1868.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GUÉRIN, PIERRE (*French*). Mint-master at Grenoble, 1546-1551. Characteristic mark: C on Douzains à la croix blanche and Liards au dauphin.

BIBLIOGRAPHY. — Roger Vallentin, *Les Différents de la Monnaie de Grenoble*, 1894.

GUERINO, GIOVANNI (*Ital.*). Mint-engraver at Rome, 1548-1549. M. Eug. Müntz identified Giovanni Guerino with the celebrated Moderno, from a document of 1548, thus worded: 1548. 12 Septembre. Domino Johanni Guerino Moderno alme Urbis Zeccherio scuta centum de poulis X pro scuto, sine relentione, ad bonum computum sue provisionis occasione dicte Zecche.

I shall return to this identification, when I come to the biographical notice of MODERNO (*q. v. infra*).

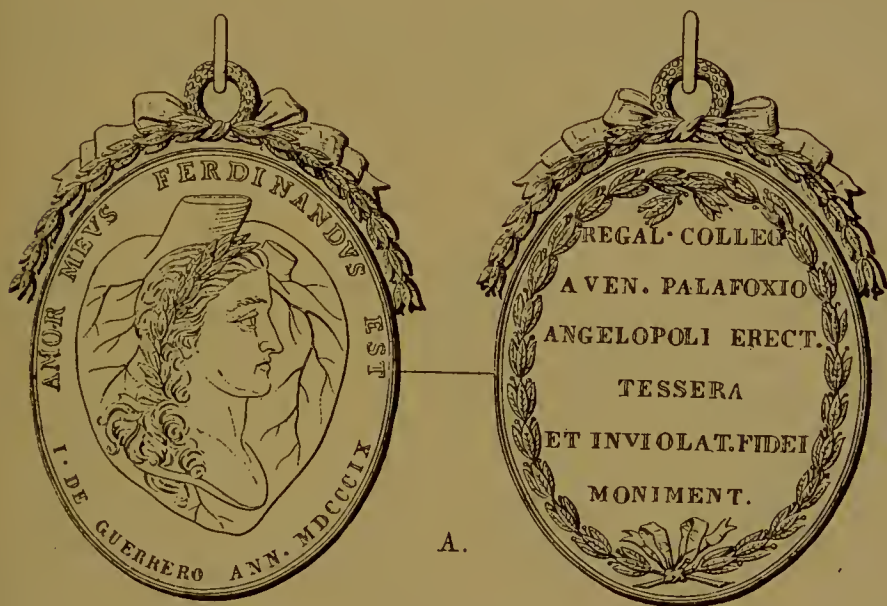
BIBLIOGRAPHY. — Eug. Müntz, *L'Atelier monétaire de Rome*, Paris, 1884.

GUERRE, surname of **PIERRE GIRARD** (*Swiss*) who was Mint-master at Geneva in conjunction with Nicolas Girard, 15. April 1617 to 4. May 1621. Mark : NP. G.

BIBLIOGRAPHY. — Demole, *Histoire monétaire de Genève*.

GUERRERO, PEDRO JUAN MARIA DE (*Mex.*) Medallist and Coin-engraver at Mexico under Ferdinand VII. of Spain, beginning of the nineteenth century, and until after the downfall of Augustin, first Emperor of Mexico.

The following medals bear Guerrero's signature : Royal Badge of the Mexican College of San Ildefonso, 1808; — Royal Badge of Fidelity to King Ferdinand VII., of the *Collegium Mexicanum*, 1809; — The Royal University of Mexico, 1809; — Ferdinand VII., Royal Badge of Allegiance "College of Puebla de Los Angeles", 1809 (*illustrated*); — Ferdinand VII., Prisoner of the



A.

Badge of the Royal College of Puebla de Los Angeles, 1809, by Guerrero.

French, 1809; — The Chapter of Nueva Leon to Ferdinand VII., undated; — The *Seminario Tridentino* of Mexico to the captive King of Spain, 1809; — The Ecclesiastical Mexican Chapter's Homage to Ferdinand VII., 1814; — Election of an Archbishop at Mexico, 1814; — Proclamation of Mexican Independence, 1821; — Augustin I., Emperor of Mexico, 1821; — The city of Toluca's Proclamation Medal, 1821; — Inauguration of Augustin, First Emperor of Mexico, 1822; — Proclamation Medal of the City of Mexico, 1822; — Oath of Allegiance taken by Mexico, 1823; etc.

The coins of the first Empire of Mexico bear the initials **J. M.** of an engraver, whom I suspect to be **JOSE MEDINA** (*vide infra*).

BIBLIOGRAPHY. — Rosa, *Monetario Americano*, Buenos-Ayres, 1892. — Betts, *Mexican Imperial Coinage*, New York, 1899. — Medina, *Medallas Coloniales Hispano-Americanas*, Santiago de Chile, 1900. — Chalon, *Médaille Hispano-Américaine de Ferdinand VII*, Revue belge de num., 1861.

GUERSANT, PIERRE SÉBASTIEN (*French*). Draughtsman and Painter, born at Deols, 20. January 1789, died at Paris, 5. April 1853. He was a pupil of Cartelier, and distinguished himself by numerous works of art, during the first half of the nineteenth century.

The Paris Mint Accounts show that money was paid out to this artist for designs of medals illustrating the History of Napoleon I.

BIBLIOGRAPHY. — Blanchet, *Nouveau Manuel de Numismatique*, II. p. 389.

GUEST, WILLIAM (*Brit.*). A teller in the Bank of England, “ who was proved to have been in the habit of filing some of the guineas in his charge, and afterwards making a newly milled edge with an ingenious machine invented by himself. Nearly five pounds’ weight of gold filings was found in Guest’s house ”.

BIBLIOGRAPHY. — Maberly Phillips, *The Token Money of the Bank of England*, London, 1901.

GUESZ, HANS (*Austr.*). Coin-engraver at the Mint of Kremnitz, 1618-1648. He prepared dies for a Hungarian coinage of Ducats, Thalers, Half, and Quarter-Thalers, of various dates. He also engraved several medals, signed **H. G.** : Portrait-medal of Ferdinand II., as King of Hungary, 1618; — Prize Medal for the Kremnitz College, 1618; — Religious medal; — Commemorative medal of the Diet of Ratisbon, 1633; — Ferdinand III., 1638; — Ferdinand III. and Queen Maria Anna; — Susanna Höflinger; — Johann von Wendenstain, 1628; — Hermann Roth von Rothenfels, 1632; — Religious Medal (Talisman) of 1628; — Religious medals of 1633, 1634, 1648, and undated, etc.; — Thalers, Half, and Quarter Thalers for Hungary, 1648; — Portrait-medal of Ferdinand III.; — Marriage of Ferdinand III. with Maria Leopoldina of Austria, 1648, etc.

BIBLIOGRAPHY. — *Katalog der Münz-und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamt in Wien*, 1902.

GUÉTROT, FRANÇOIS RENÉ (*French*). Sculptor, born at Ocques (Loir-et-Cher). Pupil of A. Calmels. He exhibited the following Portrait-medallions at the Paris Salons : 1864, M^{lle} M. F.^{***}; — 1866, M^{me} la Vicomtesse de la R.^{***}; — 1870, Eug. L.^{***}; — 1870, Eugénie, Empress of the French.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GUGLIELMADA, GIOVANNI BATTISTA (*Ital.*). Usual signature **I. G.**, **I. B. G.** or **I. B. G. F.** Medallist of the second half of the seventeenth century. He worked for Popes Clement IX. (1667-1669) and X. (1670-1676), Innocent XI. (1676-1689), for the Dukes of Mantua and Modena, and also for King John Sobieski of Poland, of whom he executed a medal on the Peace of 1686 between Poland and Russia, with **R.** PAX FVNDATA CVM MOSCHIS, Pole and Russian, in national costumes, shaking hands.

According to Brulliot, App. II, n° 110, this artist signed his works *G. F.* or *G. Fecit.* I have also seen the signature **GUGLIELMADA INC.**

A medal of Pope Innocent XI., with the Washing of Feet **R.** is mentioned by Nagler (*Monogrammisten*, p. 1030) and one with **R.** VENITE. ET. VIDETE. OPERA. DOMINI represents the Pope receiving an Embassy from Tonkin in 1688; another of Cardinal Duke Ferdinand of Mantua and Modena, is dated 1686. He also executed medals of Prince Caesar Ignatius d'Este, Duke of Modena. **R.** Eagle and crown, 1687; — Vincenzo Reis. **R.** Lamp; — Clement X., Bust of St. Paul, 1675.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Nagler, *Die Monogrammisten*, 1881.

GUGLIELMO, LANGE (*French*). Contemporary Sculptor, born at Toulon in 1839. Pupil of Jouffroy. He was rewarded in 1880 with a Medal of the third Class.

This artist's best known sculptures are : Innocency; — Abel dying; — Giotto revealing to himself his Vocation.

In 1867, he exhibited at the Salon a Portrait-medallion in bronze of M^{me} G. L.***, and in 1873 a Plaque representing a " Woman of the environs of Genoa ".

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GUGLIELMUS, C. (*Germ.*). This signature appears on a medal of Prince Bishop Camille.

GUGLINGER, WOLFGANGUS (*Austr.*). Director of the Mint at Kremnitz, 1542-45. His issues bore his initials **V. G.** He was Coin-engraver at the same Mint before 1536.

BIBLIOGRAPHY. — *Katalog der Münz- und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamt in Wien*, Wien, 1902.

GUIBÉ, PAUL (*French*). Contemporary Sculptor and Modeller, born at St. Brieuc (Côtes-du-Nord). Pupil of Barré and Ogé. He has executed a series of Portrait-medallions in plaster and bronze, some of which were exhibited at the Paris Salons of 1879, 1880, 1881 and 1882.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GUIBERT, AYMERI (*French*). Moneyer at Limoges, 1538 “ auquel le Roy, par ses lettres patentes données à Villers Costerez, le XVI^e jour d'aoust, a balhé à main ferme la monnaie pour le temps de VI ans ”.

BIBLIOGRAPHY. — Louis Guibert, *La Monnaie de Limoges*, 1893.

GUIBERT, ÉTIENNE (*French*). Mint-master at Limoges, *circa* 1525.

GUIBERT, FRANÇOIS (*French*). Mint-master at Limoges, 1524-1525. Another, Coin-engraver there, 1650.

GUIBERT, GUILMOT (*French*). Mint-master at Limoges, *circa* 1525.

GUIBERT, LEONARD (*French*). “ Monnayeur recoyteur, ouvrier assiz de plaine part tant d'or que d'argent de la monnoye ”; son of Grand Jehan Guybert. — Another, Mint-master at Limoges, 1648.

GUICHARD, FRANZ (*Germ.*). Coin-engraver at the Mint of Montbéliard, 1610-1620, and at Stuttgart until 1628. The name of this artist has been identified by Binder (*Württembergische Münz- und-Medaillekunde*, 1846).

Guichard was Briot's successor at the Court of Würtemberg, and there is a great analogy in the style and manner of these engravers. To Guichard Erman attributes the following medals : 1610. Johann Friedrich of Würtemberg (2 medals); — 1610. Ludwig Friedrich of Montbéliard (Itzinger collⁿ); — 1613. Johann Friedrich of Würtemberg; — 1619. Ludwig Friedrich of Montbéliard; — 1630. Ludwig Friedrich, as Administrator; — 1638. Anselm Casimir, Archbishop of Mayence; — Undated. Julius Friedrich of Würtemberg (1631-1633); — 1634. Eberhard III. of Würtemberg. These medals are signed : **F. G.** On a portrait-piece of Wilhelm of Baden, 1627, very similar in execution to Guichard's productions, the artist's signature is **I. G**; this is perhaps an error for **F. G.** The initials **F. G.** occur also on a Coronation Medal of Count Palatine Frederick and Elizabeth of Bohemia, 1619, described in *Medallic Illustrations of the History of Great Britain and Ireland*, Vol. I, p. 229.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884. — Franks & Grueber, *op. cit.* — Chavignerie et Auvray, *op. cit.*

GUICHARD (*French*). Sculptor of the first half of the nineteenth century. Some Portrait-medallions by him are known. In 1817, he executed a bas-relief “ La Monnaie et les Médailles ” for the Bastille Fountain.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GUIDIZZANI, MARCO (?) (*Ital.*). Venetian Medallist, who was working, *circa* 1460. His signature : **M. GVIDIZZANI** occurs on three

medals : Bartolommeo Colleone, Condottiere of Bergamo, 1400-1475 ; — Orsato Giustiniani, Procurator of St. Mark at Venice, 1459-1464 ; — Pasquale Malipieri, Doge of Venice, 1457-1462. A fourth, representing the last-named Doge and his consort Giovanna Dandolo, was attributed to this artist by Dr Friedländer, but is really the work of Pietro da Fano.

No biographical details of Guidizzani have come down to us.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Heiss, *Les Médailleurs de Venise*, 98. — Armand, *op. cit.* — Supino, *op. cit.*

GUIDO D'ANTONIO. *Vide* **ANTONIO**. Vol. I, p. 519.

GUIDO GIOVANNI AGRIPPA. *Vide* **AGRIPPA**. Vol. I, p. 13.

GUIQUERO, JEAN LOUIS (*French*). Coin-engraver at the Mint of Nantes, in 1718 and after. Symbol, a lily.

BIBLIOGRAPHY. — Camille Arnoult, *Notice historique sur le Monnayage national et l'atelier d'Orléans*, 1898.

GUIQUERO, JOSEPH AMY (*French*). Coin-engraver at the Mint of Orleans, after 1781 until 1792. Symbol, a star. There are Pattern Colonial copper coins of Louis XVI., 1781, by this Engraver.

GUIQUERO, MARC AMI (*French*). Coin-engraver at Orleans, after 1739. Symbol, lion's head.

GUILBAUT, GUSTAVE (*French*). Sculptor, born at Nantes, on June 7, 1842. Author of Portrait-medallions : Salon of 1870, Portrait of Dr Guépin ; — Salon of 1879, M^{me} P.***

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GUILBAUT, FERDINAND. *Vide* **GILBAUT** *suprà*.

GUILBERT, ERNEST CHARLES DÉMOSTHÈNES (*French*). Sculptor, born at Paris on October 13, 1848. Pupil of Dupont and Chapu. In 1867 and 1870, he exhibited Portrait-medallions at the Paris Salons, the most notable of which is that of President Lincoln. His chief productions in sculpture are : Daphnis and Chloë ; — Christopher Columbus ; — Et. Dolet, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GUILLARD, LOUIS (*Swiss*). Coin-engraver at the Mint of Geneva from the 2nd to the 29th of August, 1539. He succeeded Claude de Châteauneuf, a goldsmith, who had cut the dies for the coinage of Geneva from 1535 to 1539.

BIBLIOGRAPHY. — Demole, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève (1535-1792)*, Genève, 1885.

GUILHARD (*Germ.*). Occupied a post at the Mint of Wiesbaden in 1839.

BIBLIOGRAPHY. — Dr Dannenberg, *Münz-und Geldwesen der Fürstenthümer Hohenzollern*, Berlin, 1900.

GUILLAUME, VICTOR (*French*). Contemporary Sculptor, born at Toulon. Pupil of Cordouan and Vian de Pignano. At the Salon of 1880, he exhibited a Portrait-medallion of M. G. V.***

BIBLIOGRAPHY. — Chavignerie et Auvray, *op cit.*

GUILHEM, FRANÇOIS (*French*). Mint-master at Lyons, 1519, under Francis I. His distinctive mark was a trefoil and F at beginning



Teston of Francis I., struck at Lyons, under Guilhem.

of legends. The engraver of the coins at that date was François Nicolet dit de Montpancier (1503-1523).

BIBLIOGRAPHY. — Hoffmann, *Monnaies royales de France*, Paris, 1878.

GUILHERMAYRE, JEAN (*French*). Silversmith and Medallist of Valence, beginning of the sixteenth century. He executed the medal which was presentend to Francis I. in 1516 on his visit to Valence, and was paid 4 livres for the work.

BIBLIOGRAPHY. — Mazerolle, *Les Médailleurs français du XV^e siècle au milieu du XVII^e*, Paris, 1902.

GUILLEMARD, ANTON (*French*). Medallist of the last quarter of the eighteenth century and beginning of the nineteenth. He first worked at Paris as Medallist to King Louis XVI. According to Schlickeysen, he died in 1812, but Fiala places the date of his death in 1820, which is more likely to be correct. D^r Domanig mentions that he was working at Milan in 1770 or thereabout, whereas it would appear that in the previous year he filled the post of Coin-engraver at the Mint of Prague, and that he was still in office in 1810 and even later. His name appears in 1809 as "K. K. Medailleur und Obergraveur beim Münzamte in Prag;" he had been re-elected in 1795 on the definitive constitution of the Prague Mint.

Amongst Guillemard's best known works are : Visit of Emperor Francis II. to Prague, 1804; — Marriage of Archduchess Maria Amalia with Ferdinand of Bourbon, Duke of Parma, 1769; — Marriage of the Austrian Emperor with Maria Louise Beatrix of Austria-Este, 1808; — Baptismal Medal of Michael Muschek, 1810;

— Marriage of Napoleon I. with Marie-Louise, jeton ; — Vaccination Medal, 1803 ; — Medallie-Calendar for 1807 ; — Love Token, 1805 (2 var.) ; — Socrates ; — Eleventh Centenary of the Discovery of the Töplitz Mineral Springs, 1806 ; — Maria Theresia and her son Joseph II., 1774. R. LVCINAPIA ; — Gustav Mauritius Armfelt, Minister of War at Stockholm, 1800 ; — Installation of Procop Benedict Henniger as Provost of Wisschrad, 1802 ; — Pattarus Buzzacharenus, Prefect of Bergamo, 1775 ; — Portrait-plaque of Francis II. ; — Marriage by proxy at Günzburg of Marie-Antoinette, 1770 ; — Hermolaüs III. of Pisa, Prefect of Verona, 1791 ; — Francesco Donato, Prefect of Verona, 1780 ; — Agricultural Medal, 1804, for Bohemia ; — Luigi Marchesi, musician, 1785 ; — Vaccination Commission of Bohemia, 1803 ; — Obstetric Schools of Milan and Mantua, 1774 ; — Baron Dr Leopold von Berchthold, 1809 ; — Improvements of the old Customs Laws in the Mantuan district, 1770 ; — Prize medal of the Royal Academy of Mantua for mechanical studies, 1772 (2 var.) ; etc.

He signed most of his productions **A. G.**

BIBLIOGRAPHY. — Fiala, *Donebauer Sammlung von Böhmischen Münzen und Medaillen*, Prag. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien, 1899. — Edwards, *Napoleon Medals*. — Thomsen & Reimmann *Catalogues*. — Fiala, *Die Beamten der Prager Münzstätte*, 1795-1857, *Num. Zeitschrift*, 1898. — Nagler, *Monogrammisten*. — *Katalog der Münz- und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamt in Wien*, 1902.

GUILLEMOT (*French*). Engraver of the end of the eighteenth century.

GUILLERME (*French*). Moneyer at Limoges, 1358.

GUILLERMIN, JEAN (*French*). Sculptor and Medallist of Lyons, who was ordered in 1646 to cut a medal in commemoration of the foundation of the Hôtel de Ville of Lyons.

BIBLIOGRAPHY. — Blanchet, *Manuel de numismatique du moyen âge et moderne*, Vol. II, p. 387. — N. Rondot, *Revue du Lyonnais*, 1887, II, 237 ; 1888, I, 172.

GUILLIOBE (*Brit.*). Sculptor and Modeller of the second half of the eighteenth century. He worked for Wedgwood. His name occurs on a Portrait-medallion of George Willisson, Painter, 1722-1797.

BIBLIOGRAPHY. — Gray, *James and William Tassie*, Edinburgh, 1894.

GUILLOD, PERRONNET (*French*). Mint-master at the Savoyard Mint of Bourg-en-Bresse, from 29. January 1457 to 21. Jun. 1497, with a short interruption in 1468. He worked under the three Dukes of Savoy, Louis, Amedeus IX., and Philibert I.

BIBLIOGRAPHY. — Dr Ladé, *Numismatique de la Savoie*, *Revue suisse de numismatique*, 1896.

GUILLOT, JEAN (*French*). Mint-master at Montpellier, eighteenth century.

GUINIER, N. (*French*). Parisian Goldsmith, to whom M. Mazerolle attributes medals of Henry IV. and Marie de Médicis. The period of his activity is comprised between 1601 and 1614, in which latter years he executed silver medals with busts of Louis XIII., Marie de Médicis and other personages. His signature appears as **N. G. F.** or **N. GVI.**

BIBLIOGRAPHY. — Mazerolle, *op. cit.*

GUINZANO, CARLO (*Ital.*). Mint-master at Milan, from 8. June 1675 to 1681.

BIBLIOGRAPHY. — Gnechi, *Le Monete di Milano*, 1884, Int. LXXXIV.

GUITBERT, RAYMOND (*French*). Mint-master general for the King of England and Prince of Wales, at Limoges, 1365.

BIBLIOGRAPHY. — Louis Guibert, *La Monnaie de Limoges*, 1893.

GUITON, GERMAIN (*French*). Medallist, and Jeton-engraver, mentioned in documents between 1531 and 1547.

The following Jetons are mentioned by Mazerolle : 1531, Jetons for François Benenaud ; — 1533, 1534 and 1537, Jetons for Francis, Duke of Brittany, Henry de France, Duke of Orleans, and Charles de France, Duke of Orleans, also for the Master of the Chambre aux Deniers du Roi ; — 1540, Jetons for Renée de France, Duchess of Ferrara, and her officers ; — 1540, Jetons for Jean Chassebras, seigneur of Bréan, and Antoinette Balue, his wife ; — 1543, Jetons for Antoine Bohier ; — 1547, Jetons for the Sieur de Burge, &c.

BIBLIOGRAPHY. — A. Barre, *Noms de Graveurs en médailles de la Renaissance française*, Ann. de numismatique, 1867, p. 173. — Blanchet, *op. cit.*, vol. II, p. 395. — Mazerolle, *op. cit.*

GUITON, GILBERT (*French*). Jeton-engraver at Paris, circa 1549 ; probably a relative of Germain Guiton.

GUITTET, GEORGES (*French*). Contemporary Sculptor and Medallist, born at Cholet (Maine-et-Loire) ; pupil of Roulleau, Tureau, and Théodore Rivière. At the Salon of 1902 he exhibited a Portrait-medallion of M. Caux.

GULDEN, PAUL (*Dane*). Mint-master at the Danish Mint of Frederiksborg, after 1581, under Frederick II. and Christian IV.

BIBLIOGRAPHY. — Jorgensen, *Beskrivelse over Danske Moner 1448-1888*.

GULDENLEWE otherwise **HANS ENGELLENDER** (*Germ.*). Mint-master at Frankfort-on-Main, 1487-1507. *Vide.* **ENGELLENDER** Vol. II, p. 20.

GULDENLIEBEN, PETER (*Germ.*). Mint-warden at Frankfort-on-Main, 1441. In his issues appears a G between the legs of St John the Baptist, on Goldgulden of the Emperor Frederick.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Rüppel, *Abzeichen auf Frankfurter Münzen*, im Archiv für Frankfurts Geschichte. Hett 8. S. 59. — Nagler, *Die Monogrammisten*, 1881.

GÜLLEN, CASPAR HIERONYMUS (*Germ.*). Modeller, born at Nuremberg in 1658. In 1686, he executed a Marriage Medal (Hochzeitsschilling) for his brother Achatius. He is probably the author of some other unsigned Portrait-medallions in hone-stone.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884. — Blanchet, *op. cit.*, II, 378.

GUNDLACH, GEORG (*Austr.*). Mint-master at Vienna, 1503. Died in 1506.

GUNDLOCH, ULREICH DER (*Austr.*). Mint-master at Vienna, 1420-1423, 1425.

BIBLIOGRAPHY. — Arnold Luschin von Ebengreuth, *Münzwesen, Handel und Verkehr im späteren Mittelalter*, Wien, 1902.

GUMERAUER, NIKOLAUS (*Bohem.*). Mint-master at Eger (Bohemia) from 1410 to 1418.

GUMERY, CHARLES ALPHONSE (*French*). Sculptor, born at Paris on the 14th of June 1827. Pupil of Toussaint. In 1850, he earned the distinction of the First Grand Prix de Rome. He is the author of several Portrait-medallions; that of J. Ampère was exhibited at the Salon of 1861.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

GUMPERTZ, HERZ, MOSES & CO (*Germ.*). A Jewish Banking Establishment, which was granted the privilege to issue coins in 1755 at Breslau for the Government.

BIBLIOGRAPHY. — Friedensburg, *Neuere Münzgeschichte Schlesiens*.


GUNDEL (*Austr.*). Mint-master (?) at Vienna, *circa* 1296.

GÜRSCHNER, GEORG (*Germ.*). Seal-cutter and Heraldic-engraver of Breslau, 1696-1723. He was employed at the Mint of that city.

BIBLIOGRAPHY. — Friedensburg, *op. cit.* — *Schlesiens Vorzeit in Bild und Schrift* 1897.

GUSSMANN, WENZEL (*Germ.*). An Assistant-engraver at the Mint of Breslau, 1656.

GUTENSON, HANS or **JOHANN JOACHIM** (*Swiss*). A native of Sonnenberg (Canton St-Gall); Mint-master and Coin-engraver at Zurich, apparently between 1555 and 1561, then at Altdorf for the three Cantons of Uri, Schwytz and Unterwald, until 1564, when he sold his work material to the city of St. Gall. In 1565, he was engaged by Count Palatine Wolfgang of Zweibrücken as Mint-master at Meysenheim, in which office he was succeeded on his death in 1566 by his two sons, David and Thomas.

The mark of this engraver on the coins of Zurich is . We find it on a series of undated Thalers and Half Thalers, issued between 1555 and 1561; Double Thalers of 1556 and 1559; Thalers of 1556, 1557, 1558, 1559 (so-called "Schnabelthaler") and 1560 (several varieties exist of each date, and some were engraved by Jakob



"Schnabelthaler" of Zurich, by Gutenson.

Stampfer); Half-Thalers of 1556, 1557, 1558, 1559 and 1560; Quarter Thalers of 1556, 1557 and 1559; Groschen of 1555, 1556, 1557, 1558, 1559, 1560, and 1561, &c.

By him are probably also: Thalers of Uri, Schwytz and Unterwald 1561, 1562, and 1563, of which several varieties are known, Undated Dicken of various types; Doppler; Dickpfennige (Doppelvierer); Kreutzer and Kronen.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Ammon, *op. cit.* — Poole, *Swiss Coins in the South Kensington Museum*, London, 1878. — Bödecker, *Die Thaler von Zurich aus dem sechszehnten Jahrhundert*, Bulletin suisse de numismatique, 1887. — Sattler, *Die von Uri, Schwyz und Unterwalden gemeinschaftlich geprägten Münzen*, Bull. suisse de num., 1888.

GUTENSON, DAVID (*Swiss*). Son of Hans Gutenson. Mint-master at Meysenheim, after 1566.

GUTENSON, THOMAS (*Swiss*). Son of Hans Gutenson. Mint-master at Meysenheim, in succession to Hans Gutenson, after 1566. He

was arrested in 1571 and imprisoned at Zweibrücken for fraud in connection with his office.

BIBLIOGRAPHY. — Ammon, *op. cit.*

GUTMANN, CHRISTOPH (*Germ.*). Mint-master at Bromberg, 1639-1653. Distinctive mark : C.G.

GUTTENSTEIN, ALBRECHT HERR VON (*Bohem.*). Mint-master general of Bohemia, 1533-1542. Distinctive mark : three stags' antlers.

BIBLIOGRAPHY. — Fiala, *op. cit.*, p. 688 A.

GUTTMANN, CHRISTIAN (*Germ.*). Seal-cutter and Heraldic-engraver of Breslau. He died at the age of 28, in 1696. He worked in connection with the Breslau Mint.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

GUYBERT, JEAN dit Petit-Jean (*French*). Moneyer at Limoges, 1514, in conjunction with Martial Ruaud.

G. V. *Vide* **GRAF, VRVS.**

G. W. *Vide* **GEORG WUNSCH.** Mint-master at Heidelberg, 1712-1736.

G. W. *Vide* **GEORG WÖRSCHLER.** Mint-master at Durlach, 1760-1779.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

* **G. W.** *. These initials appear on two German medals of the first half of the sixteenth century. One represents the creation of Eve and the Final judgment, after Holbein's design, with the legend : ANNO MDXLV CONDITORI ET CONSERVATORI ORBIS DEO TRINO ET UNO HOC FACIE. G.W. The other is a Portrait-medal of Philip of Hesse, 1535, signed on obv. G.W. and on R. H.

Dr Merzbacher describes in *Kunst-Medaillen-Katalog*, München, 1900, n° 261, another medal by the same artist, whom Fiala calls a Kremnitz Engraver. This piece is dated 1545 and represents on obv. The Adoration of the Magi and on R. that of the Shepherds

(illustrated). Several later imitations and varieties exist of this medal. One of them representing probably Florian Griesbech von



Religious Medal, by G. W., after Holbein.

Griesbach may be attributed to the Medallist W. G. of Joachims-
thal.

Another Medallist, who signed G or GW executed the following
medals : David and Jonathan ; — Religious Medal of 1543, obv.

Luna R^l. Abundance; — Conversion of Saul of Tarsus, 1558; — Florian Griesbech, 1567, &c.



The Adoration of the Magi and Shepherds, by the Master G.W.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884, p. 45.

GUY, VANNE or **VENNE** (*French*). Coin-engraver at the Mint of Troyes, 1309-1310, and from 1310-1311 in conjunction with Pierre La Coste.

BIBLIOGRAPHY. — Rondot, *Graveurs de Troyes*, Paris, 1892.

GUYBERT, PIERRE (*French*). Coin-engraver at the Mint of Tours, 1553-1563.

GUYON, GERMAIN (*French*). Jeton-engraver at Paris, *circa* 1551. Mazerolle does not think he can be identified with Germain Guiton. Guyon is the author of some Jetons of Raoul Moreau.

BIBLIOGRAPHY. — Mazerolle, *op cit*.

GUYONNET L'AMOUREUX. *Vide* **AMOUREUX**. Vol. I, p. 514.

GUYOT, HARDOYN (*French*). Coin-engraver at the Mint of Angers, 15. November 1558 to 6. August 1563.

BIBLIOGRAPHY. — Planchenault, *La Monnaie d'Angers*, 1896.

GWORDEN, JOHANN (*Germ.*). Mint-assistant at Brieg, 1673.

GWALCZHOFFER, SIGMUND (*Austr.*). Mint-master in Austria, whose name occurs on documents, 1477, 1479-82, 1484-88, 1491; he died in 1494.

BIBLIOGRAPHY. — Nentwich, *Regesten zur Geschichte der Münzstätte Wien*, 1901. — Ebengreuth, *op. cit*.

GYOT, PIERRE (*French*). Coin-engraver at the Mint of Rennes 1593-1597.

GYOT, PIERRE JUNR (*French*). Coin-engraver at the Mint of Saint-Lô, 1584-1602.

GYOT, PIERRE (*French*). Coin-engraver at the Mint of Rennes, 1593-1597.

GYR, JU. DE (*Dutch*). Medallist of the early part of the seventeenth century. One of his productions, dated 1618, represents Peter Gyron, Duke of Ossuna, Count of Urena, Viceroy of Sicily, 1579-1624.

BIBLIOGRAPHY. — Dr Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900.

Γ (*Greek*). According to Lermann (*Athenatypen auf Griechischen Münzen*, München, 1900), this letter represents an Engraver's name on coins of Hyria, Pandosia, Thurium, Neapolis, Velia, and Rhegium, as well as on gold, silver, and copper coins of Bruttii, but I doubt if this attribution is correct.

H

H. (*Greek*). Possibly an Engraver's signature, which occurs on Tarentine staters of the period comprised between 380-345 B.C.

1. \mathcal{R} . Didrachm. Obv. Naked youth galloping to r., grasping reins with both hands; plain border.

\mathcal{R} . ΤΑΡΑΣ. Taras astride on dolphin to l.; holds acrostolium in outstretched r. hand; on dolphin, artist's signature, H; plain border. Weight : 7.79 grammes.

Collection M. P. Vlasto; *Hunterian Collection* (Pl. V, 9); *Collection Seltman*; *Paris Medal Cabinet*; *Athens Medal Cabinet*.



The reproduction is from M. Vlasto's specimen, which is the finest known.

2. \mathcal{R} . Didrachm. Prototype of Type C. Evans, *Horsemen of Tarentum*, p. 58, with different obverse. Obv. Naked horseman with small shield; below, A.

\mathcal{R} . ΤΑΡΑΣ. Taras seated sideways on dolphin; beneath P, and on dolphin H. Weight : 7.90 grammes.



Collection M. P. Vlasto (from the Carfrae Sale).

3. \mathcal{R} . Didrachm. Cfr. Evans, Type A, n° 2; Period II, Type E. 2, and p. 120. Also *Zeitschrift für Numismatik*, II, 1.

Obv. Naked horseman crowning his horse; in front, caduceus; below horse, A.

R. TAPAΣ. Taras seated on dolphin to r.; on dolphin H; beneath P. Weight : 7.74 grammes.



Unpublished variety from M. P. Vlasto's collection.

The Imhoof-Blumer specimen, without the caduceus visible, is not correctly described in Evans, Pl. III, 1.

NOTE. — *All the specimens which I reproduce here have been kindly communicated to me by Mr. M. P. Vlasto, to whom I wish to tender my best thanks.*

The subject of artists' signatures on Greek coins is a somewhat difficult one, and for want of absolute knowledge, it is impossible, except in the well-known instances on coins of Camarina, Catana, Clazomenae, Cydonia, Metapontum, Polyrrhenium, Syracuse, Terina, Thurium, Velia, &c., to speak of them with anything like certainty.

Mr. Arthur J. Evans has done a great deal towards clearing the obscurity that surrounds these engravers and their works, and he does not hesitate to attribute to artists many of the numerous signatures which are found on Tarentine staters. Amongst these is the letter H, which appears on the back of the dolphin on the varieties reproduced above. Von Sallet was also disposed to consider as the initial of an engraver's name the letter E which occurs in the same position on a coin in the Berlin Museum. These signatures E. H and also A have the same characteristics as EYAI on the small dolphin in front of the nymph's head, on the fine Syracusan tetradrachm by Evaenetos, or KIMΩN on the dolphin of the fine decadrachm by this artist.

The following remarks of Mr. Evans in *Horsemen of Tarentum*, p. 120 sqq. are well worth quoting, as they elucidate many difficult points in the controversy :

“There is one side to the question which does not seem to have been sufficiently considered by those who have approached the subject from the standpoint of pure art criticism. It seems sometimes to be assumed that the actual engravers only signed in their artistic capacity. Modern specializations of calling which separate the

die-sinker's art-work from that of those who actually strike the coins, and both again perhaps from that of the responsible mint official, must not be allowed to pervert our judgment. The whole character of the signatures on the Tarentine pieces shows that the engravers signed as those responsible for the weight and metal as well as the execution of the individual piece that bore their mark. This is in perfect keeping with mediaeval analogies, and fits in with what we know of the system in vogue at Antioch in Antiochos Epiphanês' day¹, and apparently in other Asiatic Greek cities where the coinage was in the hands of private individuals, who, like Dêmétrios the Ephesian, seem to have united the callings of moneyer and silversmith or jeweller. The appearance of more than one die-sinker's name on the same coin is easily accounted for by the existence of *Συνεργασίαι* or companies of moneyers and gold or silversmiths, of which we have epigraphic evidence, or even of smaller partnerships in business. The appearance of more than one signature on the same side of a coin may occasionally afford an illustration of a practice not unknown in the allied craft of gem-engraving, and of which an instance may be cited in the celebrated cameos inscribed **ΑΛΦΗΟΣ ΚΥΝΑΡΕΘΩΝΙ** where **ΕΓΟΙΟΥΝ** is obviously understood. Such a collaboration, so familiar in the greater works of ancient art, enabled either artist to contribute his special faculties towards the production of a composition. On the whole, however, it is safer to suppose that in most cases the presence of more than one signature on the same die indicates the joint responsibility of several *maestri* working in the same *bottega*. It is further to be observed that in these cases one of the signatures occurs at greater length than the others — an indication that this more emphatic signature belongs to the actual engraver of the die. Thus we find the artists who sign **ΚΑΛ**, **ΦΙ** and **ΑΡΙ** grouped together in a series of coins of Period IV., all presumably from the same *atelier*, but on coins where **ΦΙ** occupies the principal place on a die we find signatures of the others in the abbreviated forms of **Κ** or **ΑΡ**. » On the fine Thurium tetradrachm, inscribed **ΙΣΤΟΡΟΣ** on exergual line, we have another striking instance of a second signature in the monogram **ΛΕ** which occurs as well on the rump of the bull.

H. *Vide* **ΗΡΑ, ΗΡΑΚΛΕΙΔΑΣ** *infra*.

H. *Vide* **F. HAGENAUER** of Strassburg, Medallist; resided at Augsburg, 1518-1543. His signature occurs also as **F. H.**

1. The story of King Antiochos, going about the city as a private person and visiting the workshops of the moneyers (ἀργυροκοπεῖα) and goldsmiths is given by Athenaeos (Lib. 10) on the authority of the 26th book of Polybios : “Μάλιστα δὲ πρὸς τοῖς ἀργυροκοπέοις εὕρισκετο καὶ χρυσογόοις, εὐρεσιλογῶν καὶ φιλοτεχνῶν πρὸς τοὺς τορνεύτας καὶ τοὺς ἄλλους τεχνίτας”. The conjunction here with the *Toreuta* is significant.

H. and trefoil above. *Vide* **HIERONYMUS MAGDEBURGER**. Medallist, and Mint-master at Freiberg and Annaberg, *circa* 1530-1540.

H. *Vide* **LUBERTUS HAUSMANN**. Mint-engraver at Mühlhausen in 1616, and at Cassel, 1635-1639.

H. *Vide* **ALBERTO HAMERANI**. Medallist of the seventeenth century; worked at Rome; died in 1677. Also **A. H.**

H. *Vide* **OTTO HAMERANI**. Medallist at Rome, seventeenth century; died in 1768. Also **O. H.**

H. *Vide* **JOHANN HÖHN**. Medallist and Coin-engraver at Danzig in 1659, afterwards in the service of the Electors of Brandenburg; died in 1693 at Langenfuhr, near Danzig. Also **I. H.**

H. *Vide* **JOHANN HÖHN JUNIOR**. Medallist of the second half of the seventeenth century; died in 1693. Also **I. H.**

H. *Vide* **GIOVANNI HAMERANI**. 1649-1705, Medallist at Rome, *circa* 1677-1705.

H. or *ℋ*. *Vide* **HAUTSCH**. Nuremberg Medallist, 1683-1711. Also **G. H.**

H. *Vide* **GABRIEL HÖLLING**. Die-sinker at Cassel, 1723-1728.

H. *Vide* **HARTMANN**. Medallist at Stockholm, 1699-1739. Also **G. G. H.**

H. *Vide* **ENGEL HARTMANN**. Son of the last-named; Medallist of Stockholm, 1731-1760.

H. *Vide* **HILKEN**. Die-sinker at Schwerin, 1703-1717. Also **I. F. H.**

H. *Vide* **HAUPT**. Medallist and Coin-engraver at St. Petersburg, 1700-1710. Also **T. H.**

H. *Vide* **HANNIBAL**. Die-sinker at Hanover and Clausthal, 1705-1741. Also **E. H.**

H. *Vide* **NORBERT HEYLBROUCK**. Engraver at the Mint of Bruges, eighteenth century.

H. *Vide* **HIERONYMUS FORMSCHNEIDER**. Nuremberg Modeller, 1529-1556.

H. *Vide* **HEINRICH FRIEDRICH HALTER**. Mint-master and coin-engraver at Magdeburg, 1698-1719.

H. *Vide* **MARTIN CONRAD HANNIBAL**. Die-sinker at Clausthal, 1741-1748.

H. *Vide* **HERMANN**. Mint-master at Cologne, 1715-1720. Also I. I. H.

H. *Vide* **HEDLINGER**. Swiss Medallist; resided at Stockholm; died in 1771. Also I. C. H.

H. *Vide* **HAAG**. Die-sinker in the service of Antony, Count of Montfort, 1736.

H. *Vide* **JOHANN HAAG**. Medallist, and Coin-engraver; worked for the Bishop of Chur, 1740-1749; was at St. Gall in 1777. Also I. H. or IO. HA

H. *Vide* **HANDMANN**. Coin-engraver at the Mint of Basle, 1740-1769. Also I. HM.

H. *Vide* **HANF**. Die-sinker at Bayreuth, 1742-1776. Also I. A. H.

H. *Vide* **HARREWYN**. Medallists (3) of Brussels, eighteenth century.

H. *Vide* **HOLZHÄUSER**. Medallist at Warsaw, 1764-1792. Also I. P. H.

H. *Vide* **HABERBACH**. Coin-engraver at Goslar, 1764, and at Zerbst, 1766-1781.

H. *Vide* **HERMANN HELD**. Die-sinker at Magdeburg, 1877.

H. *Vide* **JOHANN GOTTFRIED HELD**. Medallist at Breslau, 1764-1799. Also I. G. H.

H. *Vide* **LUDWIG HELD**. 1805-1839. Die-sinker at Berlin.

H. *Vide* **HAGEN**. Coin-engraver at the Mint of Clausthal, 1776-1789.

H. *Vide*. **HEIGELIN**. Warden at the Stuttgart Mint, 1760-1794. Also D. E. H.

H. *Vide* **HOLTZHEIMER**. Die-sinker at Hanau, 1775-1820.

H. *Vide* **HEIN**. Die-sinker at Neustrelitz, end of eighteenth century.

H. *Vide* **WENZEL HAINL**. Assistant-engraver at the Vienna Mint, 1770-1780.

H. *Vide* **HANCOCK**. Die-sinker at Birmingham, end of eighteenth century and beginning of nineteenth century. Also I. G. H.

H. *Vide* **HELBIG**. Mint-master at Dresden, 1804-1813. Also S. G. H.

H. *Vide* **HEURTHAUX**. Die-sinker at Paris, 1805-1812.

H. *Vide* **HASE**. Mint-director at Hanover, 1803-1818. Also G. H. H.

H. *Vide* **HALLIDAY**. Die-sinker at Birmingham, beginning of the nineteenth century; worked *circa* 1810-1844.

H. *Vide* **PHILIPP HUH**. Die-sinker at Darmstadt, 1817-1820.

H. *Vide* **LAURENT JOSEPH HART**. 1810-1860, Die-sinker at Brussels.

H. *Vide* **HERKNER**. Die-sinker at Warsaw, *circa* 1852.

H. *Vide* **HILLE**. Mint-master at Halberstadt, 1666-1674, Brunswick, 1675-76, again at Halberstadt, 1677-81, Minden 1682-1713, and Rendsburg, 1716-1726. Also B. H.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Abkürzungen auf Münzen der neueren Zeit, des Mittelalters und des Alterthums*, Berlin, 1896.

TCH (mon.) or **T. CH**. Signature on a Dutch seventeenth century Plaque in repoussé work, representing the myth of Adonis and Venus.

†. *Vide* **HIERONYMUS MAGDEBURGER**. Medallist at Freiberg and Annaberg, *circa* 1530-1540.

H. and H. (Germ.). This signature is found on an oval box-wood Medallion of 1523, representing on obv. a female head, and on R. a Centaur. The style and execution are quite in keeping with the period.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884.

HAM. *Vide* **ERMENGILDE HAMERANI**. Medallist at Rome, 1704-1744.

H. ♂ B (Germ.). Signature of one of the best Medallists of the German Renaissance. The period of his activity extended from 1540 to 1555, and as his productions mostly represent eminent Nuremberg citizens, it is more than likely that Nuremberg was the place of his residence. Erman calls attention to the remarkably thin hollow casting of his medals.

Signed by this artist are the following medals: Undated. Ursula Durr, of Nuremberg (aet. 46). Stone model in the Berlin Museum, accompanied by a notice, written in the eighteenth century: „Vom Augustin Hirschvogel war diese Ursula Durrer in diesen

Marmorstein 1530 geschnitten worden. Sieh dessen Zeichen unter dem linken arm. "); — 1540. Christoph Scheurl, of Nuremberg (Berlin); — 1540. Christoph Tetzl, of Nuremberg (Berlin); — 1541. Mathes Hes, of Nuremberg (Itzinger Collection; specimen sold for 360 Marks in December 1889); — (1546.) Ursula, Countess Solms-Lich, obv. ∴ VRSVLA GEPOREN GREVIN ZV SOLMS Z. IRS ALTERS IM. XVII. Bust to l. Tin, uniface (Felix Collection, n° 251 of Sale Catalogue, 1895). In connection with this medal, Erman remarks: "Die mehrfach besprochene Frage, ob auch Abgüsse in Blei oder Zinn in allgemeinem Gebrauch waren, glaube ich bejahen zu müssen. So besitzt Herr Itzinger ein hohl gegossenes Zinn (die R. einer der Solms'schen Medaillen des H. B), an dessen Alter mir nicht der geringste Zweifel gestattet zu sein scheint, und von den Medaillen des Tobias Wolff giebt es zahlreiche einseitige Bleiabgüsse, von denen das Gleiche gilt. Ebenso wurden nach Neudörffers Angabe (ed. Lochner S. 159) 1538 in den Grundstein eines Nürnberger Bauwerkes goldene und bleierne Exemplare der dazu verfertigten officiellen Denkmünze gelegt. Dazu kommt die Thatsache, dass in einem Thurmknopf zu Dresden 1701 ein Depositum gefunden wurde, das fünf bleierne Medaillen enthielt (1 Herzog Georgs, 3 seiner Rätthe, 1 Karls V. von 1530) und dass sie bei der Erbauung niedergelegt waren, bewies ein dabei liegender Zettel (Tentzel, lin. Alb. S. 223). Damit will ich aber natürlich nicht behaupten, dass alle die scheinbar alten Exemplare in unsern Sammlungen Originale sind; vielmehr weise ich ausdrücklich auf die Notiz bei Stetten hin, dass der "selige Hertel" Hagenauers Medaillen gesammelt und "in Bleiabgüssen



Portrait-medal of Lenhart Kobolt (Berlin).

bekannter gemacht" habe". We have seen also that most of Flötner's productions are only known in lead impressions, undoubt-

edly contemporary; and likewise some of the medals attributed to Dürer, as for instance the Portrait-medallion of Michael Wohlgemuth in the possession of Max Rosenheim Esq., F.S.A. *illustr.* Vol. I, p. 474.); — (1546). Amalie, Countess Solms-Lich (Felix Collection; described in Bergmann); — 1546.... Countess Solms-Lich, Lady of Minzenberg (R. only, from the Itzinger Collection). In the Sale Catalogue (lot 307) this medal is described as probably the work of Hans Sebald Beham, and the Cataloguer adds: “Die Medaille ist von meisterhafter Arbeit und Ausführung”); — 1547. Lorenz Muiler and Margarete Nesin (Berlin); — 1547. Johann Fichard and Frau Elisabeth, of Frankfort (*illustr.* in Rüppel); — 1547. Justinian von Holzhausen, of Frankfort (*illustr.* in Rüppel); — 1547. Jurig von Hol “Kais. Maj. Oberster” (Berlin); — 1552. Lenhart Kobolt, of Nuremberg (*illustrated*); — 1552. Wenzel



Portrait-medal of Willibald Gebhard.


Jamnitzer, a Nuremberg artist; obv. WENCZEL IAMNICZER—XLIII, IAR ALT, IM.MDLII. Bust to r., with long beard; signature on truncation (Berlin; an impression in lead is described in



Medal of Stephan Bair.

Dr Merzbacher's *Kunst-Medaillen-Katalog*, n° 337); — 1553. Willibald Gebhard, Clerk to the Nuremberg Town Council (Berlin; *illustrated*); — Mr Max Rosenheim has allowed me to

illustrate his specimen of this rare medal. In the Felix Collection existed a lead impression of the same medal by Röckl; — 1555. Stephan Bair, Clerk to the Town Council of Nuremberg (Berlin; *illustrated*); — Undated. Laux Kreler and his consort Elisabeth.

All the medals mentioned above are of exquisite style; the portraiture on them rivals that of the finest contemporary productions of the great masters. Hagenauer, Hans Schwarz, Peter Flötner, Tobias Wolff, the artists who sign themselves **¶**, **M**², **H**  **B**, and others belonging mostly to the first half of the sixteenth century have left us true gems of medallistic art, worked with all the patience and delicacy characteristic of German Renaissance work. They remained strangers to all research of ideal beauty, but consciously copied nature, and "their medals recommend themselves for their poignant accent of living truth and realistic expression of the physiognomies".

Medallists did not always themselves look after both the casting and chasing of their medals, and this explains the reason why one meets with rude castings which nevertheless are undoubtedly old. They were done by unskilled hands, goldsmiths and other artisans, at the time, to supply the large demand that then existed for them.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884. — Bergmann, *Medaillen auf berühmte Männer des österreich. Kaiserstaates*, Wien, 1844. — Bolzen-
thal, *op. cit.* — Lenormant, *Monnaies et Médailles*, Paris, n. d. — Hess, *Sammlung des Herrn Eugen Felix in Leipzig*. — Hess, *Sammlung des Herrn Wilhelm Itzinger in Berlin*. — Dr Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900. — Rüppel, *Beschreibung und Abbildung der Schaumünzen, welche zum Angedenken von Bewohnern Frankfurts gefertigt wurden*, Frankfurt a. M., 1855.

H (*Germ.*). Signature on a medal of Frederick IV. of Liegnitz, 1595.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*, 1900.

HR and **¶R**. *Vide* **HANS REINHARDT**. Saxon Medallist, 1535-1544.

IH (or **IB**, or **HB**). In *Trésor de numismatique et de Glyptique* a fine oval medal of John George III. of Saxony is illustrated on Pl. 44, 8, where the signature may be read as above.

BIBLIOGRAPHY. — Erman, *op. cit.*, p. 91.

H (*French*). Initial of an Engraver of the end of the eighteenth century. It occurs on a medal commemorating the Death of Louis XVI., 1793, and on another with bust of General Bonaparte and **R**. **BELLO GLORIOSO PACIS AEQVVS IDEM PACE PARTA LIBERTATIS ADSECTOR**, struck at the time of the Peace of Campo-Formio, 1797.

BIBLIOGRAPHY. — Hennin, *Histoire numismatique de la Révolution française*, Paris, 1826.

H. *Vide* **HANS DOLLINGER**. German Medallist of the first half of the sixteenth century.

A. H. *Vide* **ALBERT HUET**. Mint-master in Transsylvania, *circa* 1606.

A. H. or **AI** *Vide* **ALBERTO HAMERANI**, 1620 + 1677. Medallist at Rome.

A. H. or **AI** *Vide* **ANDREAS HILLE**. Mint-master at Stade, 1670; Rostock, 1672-1678; Schleswig, 1674; and Ratzeburg, 1678.

A. H. *Vide* **HEINIG**. Die-sinker at Freiberg, *circa* 1730-1740.

A. G. H. *Vide* **HILLE**. Mint-master at Riga, *circa* 1700.

A. V. H. *Vide* **AUGUST HAKEBERG**. Mint-warden at Minden, 1674-1675.

B. H. *Vide* **BASTIAN HILLE**. Mint-master at Halberstadt, 1666-1674; Brunswick, 1675-1676; Halberstadt, 1677-1681; Minden, 1682-1713; and Rendsburg, 1716-1726.

B. H. *Vide* **BEATRICE HAMERANI**. Die-sinker at Rome, died in 1703.

B. H. *Vide* **JOHANN GEORG BUNSEN** and **HEINRICH HILLE**. Mint-master and Warden of the Mint at Frankfort-on-M., 1790-1825. These initials appear on coins of the Grand Duchy of Frankfort, 1810-1812.

C. H. *Vide* **CASPAR HERBACH**, surnamed **KUNST-CASPAR**, of Saxony, Goldsmith, Architect and Medallist; worked at Copenhagen; died in 1664. Also **F. C. H.**

C. H. *Vide* **CLAUS HINDEIKSEN**. Mint-master at Arboga (Sweden), 1627.

C. H. *Vide* **I. C. HEDLINGER**. Medallist at Stockholm; died in 1771. Also **I. C. H.**

C. H. *Vide* **I. C. HEUGELIN**. Mint-master at Stuttgart, 1784-1808. Also **I. C. H.**

C. H. H. *Vide* **CHRISTIAN HEINRICH HASE**. Mint-master at Hanover, 1803-1817; † 1818.

C. H. I. *Vide* **CHRISTIAN HEINRICH JASTER**. Mint-master at Neustrelitz, 1745-1749, and Berlin, 1749-1763.

C. H. K. *Vide* **CONRAD HEINRICH KÜCHLER**. Flemish Medallist; worked at Darmstadt, 1763-1772; Frankfort-on-M., 1775; and later in England, where he died in 1802. Also **K.**

C. H. L. *Vide* **CASPAR HEINRICH LYNG**. Mint-master at Altona, 1771, and Copenhagen, 1783; Mint-director there, 1788; died in 1805.

C. H. M. *Vide* **CHRISTOPH HEINRICH MÜLLER**. Medallist at Augsburg, eighteenth century.

C. H. N. *Vide* **CHRISTOPHORUS HOEFLICH NORIMBERGENSIS**. Nuremberg Goldsmith, *circa* 1528.

C. IO or **C. IO. F.** *Vide* **SAMOLLA JUDIN**. Russian Die-sinker, 1704-1750.

C. H. R. *Vide* **C. H. ROLL** (?) Die-sinker at Kremnitz.

C. H. S. *Vide* **CHRISTOPH HENNIG SCHLÜTER**. Mint-master at Lippe, 1658-1660; Goslar, 1674-1675; Mint-Warden of the District of Lower Saxony, 1681.

C. H. S. *Vide* **CONRAD HEINRICH SCHWERDTNER**. Mint-master at Hanau, 1757-1758, Dantzig and Elbing, 1759-1761; and Mitau, 1762.

C. H. & S. A. P. *Vide* **CARL HÖFER UND JOHN AUSPRAG**. Die-sinking Establishment at Prague.

C. H. S. U. *Vide* **C. H. S. ULITSCH**. Die-sinker at Breslau, *circa* 1757.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

C. H. (*Germ.*). These initials occur on a medal of 1687 on the proposed Building of a Church for French Refugees, at Königsberg.

BIBLIOGRAPHY. — Dr Menadier, *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901.

D. H. *Vide* **DANIEL HEIGELIN**. Warden of the Stuttgart Mint, 1760-1794. Also **D. F. H.**

D. H. F. *Vide* **DANIEL HÄSLINGH**. Die-sinker at Hamburg, 1730-1749.

D. H. M. *Vide* **DAVID HEINRICH MATTHÄUS**. Mint-master at Stettin, 1685-1688, and Stralsund, 1688-1691.

E. H. *Vide* **HERMENGILDO HAMERANI**, 1683-1744. Die-sinker at Rome, after 1704.


E. H. *Vide* **EHRENREICH** or **EHRENFRIED HANNIBAL**, 1678-1741. Die-sinker at Hanover, 1705, and Clausthal, 1715.

E. H. *Vide* **ENGEL HARTMANN**. Medallist at Stockholm, 1740-1760.

E. H. A. Z. *Vide* **ERNST HERMANN AGATHUS ZIEGLER**. Mint-master at Stolberg, 1790-1807.

F. H. *Vide* **F. HOHLEISEN**. Mint-master at Augsburg, 1764.

F. H. or **H.** *Vide* **HIERONYMUS FORMSCHNEIDER**. Nuremberg Modeller, 1529-1556.

F. H. or  or **H.** *Vide* **FRIEDRICH HAGENAUER**. Medallist at Augsburg, 1526-1532; still living in 1546.

F. H. *Vide* **FRINGS** (Warden) and **HOHLEISEN** (Mint-master) at Augsburg, 1760-1769.

F. H. *Vide* **FRIEDRICH HEIGELIN**. Warden of the Mint at Stuttgart, 1760-1794. Also **H.** or **D. F. H.**

F. H. *Vide* **FRIEDRICH HEHRWAGEN**. Mint-administrator at Hanau, 1785-1821. Also **I. F. H.**


F. H. *Vide* **FRIEDRICH HOFFMANN**. Mint-master at Warsaw, 1827-1830.

F. H. B. *Vide* **FRIEDRICH HEINRICH BRANDT**. Mint-master at Rostock, 1782-1795.

F. H. K. *Vide* **FRIEDRICH HEINRICH KRÜGER**. Coin-engraver at Dresden, from 1787.

F. H. P. *Vide* **FRANZ HERMANN PRANGHE**. Warden of the Mint at Würzburg, 1762-1790.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

 (*Germ.*) This monogram occurs on three small box-wood models in the Berlin Cabinet. One of them, dated 1534, represents Raimund Fugger; the other two are anonymous. From similarity of work to the known productions of Hagenauer, these medals are ascribed to that renowned artist.

BIBLIOGRAPHY. — Erman, *op. cit.*, p. 39.

G. H. *Vide* **GEORG HEINECKE** or **HEINKE**. Mint-master at Liegnitz, 1612-1623. Also **G.III.H.** or **G.(L.) H.**

G. H. *Vide* **GEORG HÜBNER**. Warden of the Mint at Breslau, 1645-1665.

G. H. *Vide* **GOTTFRIED HEYER**. Mint-master at Herborn, 1681-1682. Also **G. O. H.**

G. H. *Vide* **GEORG HAUTSCH**. Medallist at Nuremberg, 1683-1711.

G. H. *Vide* **GERHARD HÜLS**. Warden of the Mint at Cologne, 1726-1750.

G. H. *Vide* **GEERT HULL**. Medallist at Copenhagen, 1782-1810.

G. H. *Vide* **GIOACCHIMO HAMERANI JUN^R**. Medallist at Rome, 1780-1805.

G. H. E. *Vide* **GEORG HIERONYMUS EBERHARD**. Warden of the Mint at Saalfeld, 1732; Mint-master there, 1740-1754.

G. H. F. *Vide* **GIOVANNI HAMERANI**. Medallist at Rome, 1780-1805.

G. H. *Vide* **GEORG HOLDERMANN**. Die-sinker at Nuremberg, 1619.

G. H. P. *Vide* **GEORG HARTMANN PLAPPERT**. Coin-engraver to the Westphalian circle, *circa* 1659; Mint-master at Idstein, † 1692.

G. H. S. *Vide* **GEORG HEINRICH SINGER**. Warden of the Mint at Breslau, 1746; Mint-master, 1752-1760.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

HR and **.H. R. H.** (*Germ.*). *Vide* also **H. A.** Signature of an excellent Medallist of the Rhine Province, who worked during the second half of the sixteenth century. Erman ascribes to him four medals: 1560. Georg Mirdel, "Canonicus Sancti Stephani"; perhaps a Dutch ecclesiastic (Berlin Museum); — 1573. Eucharis (Kretzer), "Decanus S. Paulini prope Treverim (Dannenberg collection); — 1580. Jacob von Eltz, Archbishop of Treves (Berlin; *illustrated*); — Undated (?). Daniel Brendel of Homburg, Arch-



Medal of Jacob von Eltz, Archbishop of Treves.

bishop of Mayence (Berlin).

Erman observes: "Ein vortrefflicher rheinischer Künstler; seine drei sicher beglaubigten Arbeiten haben trotz der zwanzigjährigen Differenz noch Gemeinsames".

The celebrated Saxon Medallist, Hans Reinhard, whose period of activity extends from 1535 to 1547, signed also **HR** or **IR**, and his son, Hans Reinhard Jun^r, by whom a medal is known, dated 1582, used the monogram **IR**.

BIBLIOGRAPHY. — Erman, *op. cit.*, p. 66.

I. H. *Vide* **JOST HALTERMANN**. Mint-master at Riga, 1660.

I. H. *Vide* **JOHANN HÖHN** the Elder, Medallist at Danzig, 1636-1687.

I. H. or **H**. or **JH** or **HIVN** or **Ꮚ** *Vide* **JOHANN HÖHN** junior, Medallist and Coin-engraver at Danzig and in the service of the Electors of Brandenburg; died in 1693 at Langenfuhr, near Danzig.

I. H. *Vide* **JOHANN HOFFMANN**. Mint-master at Detmold, 1671-1695.

I. H. *Vide* **JOHANN HORCHER**. Mint-assistant at Erturt, 1675-1676.

I. H. *Vide* **JOHANN HÖHN**. Die-sinker at Danzig, *circa* 1697.

I. H. or I. HF. or IO.H. *Vide* **JOHANNES HAMERANUS**, 1649-1705. Medallist at Rome, from 1677.

I. H. *Vide* **JOHANN HERMANN**. Mint-master at Cologne, 1715-1720. Also I. I. H.

I. H. *Vide* **JOHANN HITTORF**. Mint-master at Bonn, 1733-1738.

I. H. *Vide* **JOHANN HAAG**. Medallist at Tett nang and Langenargen, 1740-1763. Also H. or IO.HA.

I. H. *Vide* **JOHANN HANDMANN**. Coin-engraver at Basle, 1740-1769. Also I. H. M.

I. H. *Vide* **JOHANN HEIMREICH**. Mint-master at Eisenach, 1750-1754.

I. H. *Vide* **JEAN BAPTISTE HARREWYN**. Belgian Medallist, second half of the eighteenth century, 1764-1783.

I. H. *Vide* **JEAN HARDY**. Medallist at Paris, under Louis XIV.

I. H. *Vide* **JOHANN BAPTIST HARNISCH**. Medallist at Vienna, 1785-1833.

I. H. B. *Vide* **JOHANN HEINRICH BERG**. Mint-master at Rostock, 1750-1764.

I. H. F. *Vide* **JOHANN HILCKEN**. Medallist at Schwerin, 1703-1717. Also **I. F. H.**

I. H. I. *Vide* **JOHANN HEINRICH JACOB**. Mint-master at Sagan, under Wallenstein, 1629.

I. H. L. *Vide* **JOHANN HEINRICH LÖWE**. Mint-master at Hamburg, 1725-1760, and Stralsund, 1761-1763.

I. H. L. *Vide* **JOHANN HEINRICH LÖWE**. Mint-master at Neustrelitz, 1769-1786.

I. HM. *Vide* **JOHANN JACOB HANDMANN**. Coin-engraver at Basle, 1740-1769.

I. H. M. *Vide* **JOHANN HEINRICH MADELUNG**. Mint-master at Oldenburg, 1760-1766; Warden of the Mint at Kongsberg, 1770, and Mint-master there, 1773-1776.

I. H. *Vide* **GIUSEPPE ORTOLANI** of Venice, Medallist at Rome, 1689-1734.

I. H. R. *Vide* **GIOVANNI HAMERANI**. Medallist at Rome, second half of the seventeenth century, 1649-1705.

I. H. S. *Vide* **JOHANN HEINRICH SIEGEL**. Mint-master at Harzgerode, 1744-1752.

I. H. S. *Vide* **JOHANN HEINRICH SCHEPP**. Mint-master at Weilburg, 1749-1750.

I. H. S. *Vide* **JOHANN HENNIG SCHLÜTER**. Mint-master to the Landgraves of Hesse, 1750-1760; died at Frankfort-on-M. in 1773.

I. H. S. *Vide* **JOHANN HOLZHÄUSER (IN) SLONIN**. Medallist in Poland, end of eighteenth century.

I. H. T. *Vide* **JOHANN HEINRICH TAGLANG**. Mint-master at Zweibrücken, 1621-1626.

I. H. T. *Vide* **JOHANN HEINRICH THIELE**. Coin-engraver at Brunswick, 1714; Warden of the Mint there, 1723, and Mint-master, 1729; died in 1732.

I. H. V. U. *Vide* **JOHANN HEINRICH VON USLAR**. Mint-director at Hildesheim, 1764-1784; died in 1806.

I. H. W. *Vide* **JOHANN HEINRICH WERNER**. Medallist at Erfurt, 1732-1762.

I. H. W. *Vide* **JOHANN HENRIK WOLFF**, 1727-1788. Coin-engraver at Copenhagen, 1760, and Altona, 1771-1779;† 1788.

I. H. Z. *Vide* **JULIUS HEINRICH ZWITTIGMEYER**. Mint-master at Hanover, 1769-1781.

L. H. or **H** *Vide* **LUBERT HAUSSMANN** of Cassel. Mint-master at Mühlhausen 1616, and at Cassel, 1635-1638.

L. H. *Vide* **LUDWIG HELD**, 1805-1839. Medallist at Berlin.

H *Vide* **HAUBOLD LEHENER**. Coin-engraver at the Ratisbon Mint, 1598-1632.

L. H. B. *Vide* **LUDWIG HEINRICH BARBIEZ**. Medallist at Berlin, 1738-1754.

L. H. L. *Vide* **LUDOLPH HEINRICH LÜDERS**. Mint-master at Detmold and Brake, 1716-1727.

M. H. or **MI** *Vide* **MELCHIOR HOFFMANN**. Warden of the Mint at Berlin, 1589; Mint-master, 1602; died in 1620.

M. H. *Vide* **MICHAEL HODERMANN**. Warden of the Mint at Bromberg, 1671-1678.

M. H. *Vide* **MARTIN HOLTZHEY**, 1697-1764. Medallist at Amsterdam, from 1717.

M. H. *Vide* **MARTIN HANNIBAL**. Mint-master at Clausthal, 1741-1748.

M. H. O. *Vide* **MARTIN HEINRICH OMEIS**, 1650-1703. Medallist and Coin-engraver at Dresden.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

MH (*Germ.*) One of a series of rough oval medals, apparently all done by the same artist, bears the indistinct monogram **MH**. The author of these medals must have been a Nuremberg Medallist who worked at the beginning of the seventeenth century. 1603. Anthon Geuder (Berlin Museum); — 1603. Magdalene Geuder, daughter of the last (Berlin; *illustrated*); — 1603. Christoph Fürer, husband of the last (Berlin); — 1603. Hans Nützel (Berlin); — 1603. Paul Diether (Berlin); — Undated. Georg Pfintzing (aet. 36) (Berlin); — Undated. Martin Haller

(aet. 51) (Berlin); — 1603. Jeremias Harsdörffer and Frau Susanna (Berlin); — 1603. Paul Harsdörffer (Berlin).



Medal of Magdalene Geuder.

According to Erman, two medals of Christoph Furer, dated 1602 and 1612, and one of Hans Volland, 1604 (all three in the Berlin Collection) may possibly belong to the same artist.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, p. 77.

M. H. (*Germ.*). Dr Merzbacher in his Sale Catalogue of the Gutekunst Medals describes a Portrait-piece of Conrad von Ofenbach, dated 1571, on which he has read the signature **M. H.** and which he attributes to a North German Medallist of the latter part of the sixteenth century.

BIBLIOGRAPHY. — Dr Eug. Merzbacher, *Kunst-Medailen-Katalog*, Mai 1900.

N. H. *Vide* **NIKOLAUS HÖNEL**. Mint-master at Olkusz in Poland, 1586.

N. H. or **NH.** *Vide* **NIKOLAUS HENNIG**. Mint-master at Elbing, 1652-1662.

O. H. or **H.** *Vide* **OTTONE HAMERANI**, 1694-1768. Medallist at Rome; Mint-master there, 1734.

O. H. K. *Vide* **OTTO HEINRICH KNORRE**. Mint-master at Schwerin, 1751-1756, also at the same time and until 1760, Mint-master at Stralsund, and at Hamburg, 1761-1805.

P. H. *Vide* **PETER HEMA**. Mint-master at Glatz, *circa* 1630.

P. H. *Vide* **HÄCKL**, **PHILIP IGNATZ**. Mint-master at Krumman, 1681-1689.

PH. BAL. *Vide* **PHILIPPVS BALUGANI**, 1734-1780. Die-sinker at Bologna. Also F.B.

P. H. G. *Vide* **PAUL HEINRICH GÖDECKE**. Medallist at Hamburg, 1730-1764.

P. H. L. *Vide* **PETER H. LUNDGREN**. Medallist at Stockholm, second half of the nineteenth century.

P. H. M. *Vide* **PHILIPP HEINRICH MÜLLER**, 1650-1718. Medallist, and Coin-engraver who worked at Nuremberg and Augsburg.

PH. R. *Vide* **PHILIPP ROETTIERS**. Coin-engraver of the eighteenth century; † 1732.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

¶ (Germ.). Monogram of a Modeller of the second half of the sixteenth century. This monogram occurs on the stone model of a medal of Jacob Muffel (Dannenberg Collection) and on another of a medal of Georg Roggenbach (Berlin). The last is dated 1575, and the personage represented was "Consulent der Republik Nürnberg".

Nagler mentions medals of Melanchthon signed P. H.

BIBLIOGRAPHY. — Erman, *op. cit.*, p. 55. — Nagler, *Monogrammisten*.

P. H. (Swiss). Signature of an unknown Medallist of the beginning of the eighteenth century. These initials appear on a medal of 1707 commemorating the Alliance of the Reformed Cantons.

BIBLIOGRAPHY. — Nagler, *op. cit.*

R. H. (Germ.). These initials occur on a Gröschl of 1624 struck at Breslau.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*, Breslau, 1900.

S. H. *Vide* **SAMUEL HANHARDT**. Coin-engraver at Basle, 1624-1654.

S. H. *Vide* **SEBASTIAN HUGGENBERG**. Coin-engraver at Salzdahlen, 1689-1700.

S. H. or **S. H. S.** *Vide* **SALOMON HAMMERSCHMIDT**. Mint-master at Breslau, 1666-1690.

T. H. *Vide* **THEODOR HAUPT**. Coin-engraver at St Petersburg, 1700-1710.

T. H. or **T. H. F.** *Vide* **T. HALLIDAY**. Die-sinker in London, early part of the nineteenth century.

V. H. *Vide* **DAVID GERHARD VON HACHTEN**. Die-sinker at Hamburg, 1704-1726.

V. H. *Vide* **VON HAVEN**. Mint-master at Copenhagen, 1747-1761. Also P. W. V. H.

V. H. *Vide* **VON HOVEN**. Mint-master at Fulda, 1765-1796.

W. H. (*Germ.*). These initials of a Mint-master or Coin-engraver of Cleves, appear on currency issued between 1690 and 1695.

W. H. or **WR. H.** *Vide* **JOHANN WERNER HENSCHEL**. Medallist at Cassel, circa 1838.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

H. A. *Vide* **HEINRICH ANGERSTEIN**. Mint-master at Coburg, 1686-1705. *Vide* H. E. A.

H. A. K. *Vide* **HANS ADAM KIENLEN**. Mint-master at Ulm, 1663-1667.

HA misread monogram for **HR**. *Vide* **HANS REIMER**. Goldsmith, and Medallist of Munich, who worked for Duke Albert V. of Bavaria. The monogram HR occurs on a medal of Albert V., dated 1554, and on a second one of Margarethe von Fraunhofen. The first of these medals used to be ascribed, erroneously, to Anton Hundertpfund, who was Mint-master at Munich under Albert V. Herr J. V. Kull has established the identity of the author of this medal, who is Hans Reimer.



Medal of Albert V. of Bavaria, signed HR.

BIBLIOGRAPHY. — J. V. Kull, *Ein Monogramm auf bayerischen Portraitmedaillen*, Mittheilungen der Bayerischen Numismatischen Gesellschaft, München, 1898. — Zimmermann, *Die bildenden Künste am Hof Herzog Albrechts V von Bayern*, Strassburg, 1895. — P. J. Meier, *Blätter für Münzfreunde*, col. 2045, Note. — *Auktion Kat. Eug. Felix*, Pl. II, 64.

L. FORRER. — *Biographical Notices of Medallists*. — II.

HAAG, ANTON (*Germ.*). Coin-engraver for the Counts of Montfort before 1736, when he was succeeded by Johann Haag, presumably his son.

HAAG, JOHANN (*Germ.*). Medallist and Coin-engraver of the second and third quarters of the eighteenth century. According to several writers and the testimony of the coins, this Engraver worked for the Count of Montfort, between 1736 and 1752; in 1734 he succeeded Jonas Thiébaud as Die-cutter at the Mints of Langenargen and Tetnang, in the service of Prince Frederick William of Hohenzollern-Sigmaringen, with a salary of 52 Florins. He worked for the Lucerne and Unterwald (Obwald) coinage in 1743; his signature occurs on several issues of 1749 of Joseph Benedict Freiherr von Rost, Bishop of Chur, and, 1773-1777, he filled the post of Mint-master and Engraver to the Mint of St Gall, under Bishop Beda Anghern von Hagenwyl.

The following coins engraved by Johann Haag have come under my notice. With the signature, **I. HAAG** : *N.* 5 Ducats (Trachsel) 7 Ducats (Poole) of Joseph Benedict Freiherr von Rost, Bishop of Chur (1728-1754), dated 1749; — sig. **I. HAAG, F.** : *Æ.* Thaler of Ernest, Count of Montfort (1734-1788), dated 1749; — *Æ.* Thaler of 1752; — Michaelsgulden of Beromünster, undated (3 varieties); — sig. **H** : *N.* Ducat of Beda Anghern von Hagenwyl, Bishop of St. Gall (1767-1796); — *Æ.* Thaler of 1777; — 20 Kreutzer piece, 1774; — 12 Kreutzer piece, 1773; — Kreutzer,



Thaler of St. Gall, 1777, by Johann Haag.

undated; — *N.* Ducat of Joseph Benedict, Bishop of Chur, dated 1741 (3 var.); — *N.* Ducat of 1749; — Sig. **I. H.** : Batzen of Lucerne, 1743; — Halt-batzen, 1743; — *N.* Ducat of Unterwald (Obwald), dated 1743 (2 var.), and silver impression of the Ducat; — sig. **•H•** : *N.* Ducat of Joseph Benedict, Bishop of Chur, dated 1749.

Haag's signature occurs also on a medal struck in commemoration of the Removal of the Relics of St. Othmar, first Abbot of St. Gall, middle of the eighth century, issued by Abbot Beda, in 1773.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Bolzenthall, *op. cit.* — C. F. Trachsel, *Die Münzen und Medaillen Graubündens*, Berlin, 1866. — Ad. Inwyler, *Die Michelspfennige des Collegiatstiftes Beromünster*, *Revue suisse de numismatique*, 1898. — Ammon, *op. cit.* — Tobler-Meyer, *Wunderly v. Muralt Catalogue*. — Reimmann *Catalogue*. — Bahrfeldt, *Münzen der Fürstenthümer Hohenzollern*, Berlin, 1900.

HAASE, CHRISTIAN HEINRICH (*Germ.*). Mint-master at Hanover, 1814-1818.

HAASE, BURKHARD (*Germ.*). 1603, Mint-warden to Duchess Anna Maria of Liegnitz; 1614-1616, Mint-master at Troppau; then again in the service of the Princes of Liegnitz-Brieg. His initials are found on coins of Reichenstein, dated 1616, and 1617; Brieg, 1621 and 1622. From 1619 to 1621 Haase executed coins for the Duke of Oels, &c.

BIBLIOGRAPHY. — Friedensburg, *Studien zur schlesischen Medaillenkunde*, Schlesiens Vorzeit in Bild und Schrift, 1897.

HABERBACH (*Germ.*). Coin-engraver at the Mint of Goslar, in 1764, and at Zerst, from 1766 to 1781. His initial **H** appears on some of the currency which he engraved. Nagler calls this artist **HABERLACH**.

HABERKORN, IGNATZ (*Bohem.*). The obdional coins issued by the French General during the siege of Eger by the Austrians, in 1743, were engraved by a belt-maker of the above-name.

BIBLIOGRAPHY. — Fiala, *Beschreibung der Sammlung Böhmischer Münzen und Medaillen des Max Donebauer*, Prag, 1888.

HABERLE, A. (*Bohem.*) Contemporary Die-sinker at Prague. His signature appears on several medals which have come under my notice: Prize Medal of the American-Bohemian Athletic Competition at Cesky Brod, 1887; — Agricultural Prize Medal of Caslau, 1879; — Medal on the Presentation of a Flag to the Athletic Society of Chlumetz, 1885; — Twentieth Anniversary of the Athletic Society of Pilsen, 1883; — Silver Wedding of the Emperor of Austria, Francis Joseph and Empress Elizabeth, 1879 (sev. var), &c.

BIBLIOGRAPHY. — Fiala, *op. cit.*

HACHTEN, DAVID GERHARD VON (*Germ.*). Medallist and Coin-engraver at the Mint of Hamburg, 1704-1726. His initials **V. H.** or the signature: **VON HACHTEN**, appear on his medals. He also worked for the Court of Sweden. By him are the following medals:

Hamburg Jubilee Medal, 1717; — Charles XII., Peace between Sweden and Prussia, 1703; — Another, on the same event, 1704, signed : **V. HACHT**.; — Return of King Charles XII. to Stralsund, 1714, signed : *Hamb. Exc. ab Hachten*; — Anniversary of King Charles XII., 28. January 1715 (5 var.); — The three Fredericks (of Denmark, Prussia and Poland), leagued against Charles XII., 1716; — Death of Charles XII. at Friedrichsthal, 1718; — &c.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Hildebrand, *op. cit.*

HACKEBERG, AUGUST (*Germ.*). Clerk at the Mint of Berlin, 1672-1679; worked the Mint at Crossen. His initials **HA-B** occur on some of the currency issued under him.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

HÄCKHL, PHILIP IGNATZ (*Austr.*). Administrator, 1677-1681, and Master, 1681-1689, of the Krummau Mint, in the service of John Christian, Duke of Krummau, Prince of Eggenberg. The coins issued under Häckhl bear his initials **P. H.** and were engraved by the Viennese Die-sinker Hans Georg Müller.

BIBLIOGRAPHY. — Fiala, *op. cit.*

HACKWOOD, WILLIAM (*Brit.*). Modeller and Sculptor of the second half of the eighteenth century. He was employed by Wedgwood and Bentley, for whom he executed Portrait-medallions.

BIBLIOGRAPHY. — Gray, *James and William Tassie*, Edinburgh, 1896.

HADERMANN, MICHAEL (*Germ.*). Warden of the Mint at Bromberg, 1671, and 1677-1685. His issues are signed **M. H.**

BIBLIOGRAPHY. — Dr Max Kirmis, *Handbuch der Polnischen Münzkunde*, Posen, 1892.

HADLEY, ROBERT DE (*Brit.*). Moneyer of St. Edmundsbury in 1280, under Edward I. On Pennies issued by him we find his name : **ROBERT DE HADELEIE** and also : **ROBERTVS DE HADL.** "This is the last instance of a moneyer's name forming the legend upon any English coin".



Penny of Edward I., issued by Robert de Hadley.

I have not included in my List of Engravers, Mint-masters, &c., the names of Anglo-Saxon, Merovingian, etc. Moneyers, in order

to avoid overcrowding, but there is no doubt that many of these Moneyers, if not most of them, themselves engraved the dies of the coins which they issued. On p. 498, Vol. I, I have said a few words about the Merovingian moneyer Abbo, who also worked in England, and have given there an illustration of a "Coiner at work", from a reproduction in Robertson's, *Coins of Scotland*. I only wish to add a few remarks on this subject. The *monetarius* (*mynetere*) first received official recognition in England with the introduction of the Penny, *circ.* A.D. 760, and, observes Mr. Keary in *Brit. Mus. Catalogue, Anglo-Saxon Series*, Vol. I, Int. xxxiii, "the earliest mention of the *mynetere* is in the laws of Aethelstan, where it is ordained that the guilty moneyer shall have his hand struck off and that it shall be placed over the mint smithy (uppon bâ mynet-sniiddan." From this, the writer above-named inferred "that the moneyer at this time was the actual fabricator of the coins, not an officer made responsible for them". This supposition seems to be confirmed by the fact that occasionally the name of the moneyer is followed by the legend, "me fecit" on the coins; for instance, under the reign of Aethelstan II. (878-890) the moneyer Elda, signed his currency in this manner; likewise also the moneyers Adalbert, Adradus, and Bascic on the memorial coinage of St. Eadmund. Mr. Grueber in *Handbook of the Coins of Great Britain and Ireland*, p. xxiv adds: "If this was the moneyer's position under Aethelstan, we may conclude that it had existed previously. When the change to the making of the dies at one centre was introduced, the moneyer must have ceased to be a mechanic, as there was no need of technical skill in his office. He became now an overseer, and he was only responsible for the purity of the metal from which the coins were struck and for their proper manufacture. In Domesday we are told that for each month that the dies were in use the moneyer had to pay a fine of 20 solidi, besides the sum he had already disbursed on receiving the dies. To be responsible for so large a sum he must have been a man of some substance. Madox, in his *Hist. of the Exchequer*, gives a good deal of information about the moneyers during the reigns of Henry II. and III. Like the other officers of the mint he was elected by the burgesses, and it was a stipulated qualification that he should be a trusty and prudent man. It was not required that he should have any technical knowledge. He was to be a person selected for his integrity, to be possessed of means, and one fully responsible for the performance of the duties of his office. He was also liable to be summoned to Westminster to take part in the assays of the coins and in the trials of the Pix, and if necessary to bring his workmen with him. His position, therefore, was a very different one from that of the moneyer, who for a dishonest act

ran the risk of losing a member. As the constitution of the mint under Henry II. appears to have been the same as under William I. and Edward the Confessor, may it not be inferred that the same conditions prevailed in the time of Aethelred II., who, judging from the nature of his coinage, first instituted the custom of having the dies engraved at one central place, and then sent for distribution to all the local mints. If this were so, then the change in the status of the moneyer dates from his reign, and it continued without any material alteration so long as the office lasted ”.

On Merovingian coins, the name of the mint was very often followed by *fitur*, *fitu*, *fit*, *fi*, or *f*, to indicate that the coin had been struck at the place inscribed on it ; the name of the moneyer was accompanied by his title, *Mon.*, *Monit.*, etc.

M. Blanchet does not agree with the supposition that the moneyer, under Merovingian times, was the engraver of the coins. This however may have been the case up to a certain time, as with the Anglo-Saxons.

By the nature of their profession, goldsmiths were very often entrusted with the cutting of coin-dies. Thus, at the end of the sixth century, the clever goldsmith Abbo of Limoges was Moneyer at that locality.

BIBLIOGRAPHY. — Hawkins, *op. cit.* — Keary, *Catalogue of English Coins. Anglo-Saxon Series*, Vol. I, 1887. — Grueber, *Handbook*, etc. — Blanchet, *Nouveau manuel de numismatique du moyen âge et moderne*, Paris, 1890, p. 31. — Lenormant, *Monnaies et Médailles*, Paris, n. d. — Ruding, *Annals of the Coinage of Great Britain and Ireland*, II, 20, 21, 22.

HAECKL. *Vide* **HÄCKL.**

HAESEN, JEAN (*Belg.*). Goldsmith, and Coin-engraver at the Mint of Maestricht, after the decease of Ulric Peeters. He filled this post from the 11th February 1523 to the 31st May 1534, which is the date of his death. During his tenure of office, the following denominations were issued at the mint of Maestricht : *N.* Reals, Half-reals, and Florins Carolus ; *Æ.* Reals, Half-reals (or pieces of 3 gros), and Sols ; *Æ.* Negenmannekens.

Haesen was probably a native of Sittard. His receipts are signed : *Ich Jan Haesen van Syttart*, and in a document of 1534 he is designated : *Janne Hazen, yzersnydere*.

BIBLIOGRAPHY. — A. Pinchart, *Biographie des Graveurs belges*, *Revue de la numismatique belge*, 1853, p. 285.

HAESLER, C. (*Germ.*). Medallist of the beginning of the nineteenth century, who worked for Duke Frederick William of Brunswick. He engraved the Brunswick Waterloo Medal, 1815, with *R.* BRAUNSCHWEIG SEINEN KRIEGERN & QUATREBRAS UND WATERLOO ; in centre : 1815.

HAESLING, DANIEL (*Dane*). Medallist, and Coin-engraver of the first half of the eighteenth century. He was a native of East Gothland, and a pupil of the celebrated Hedlinger. From 1730 to 1749



Victory of Dettingen, 1743, by D. Haesling.

he filled the post of Coin-engraver at the Mint of Hamburg, and he also worked for the Courts of Poland and Denmark.

This engraver's signature occurs on a medal of George II., commemorating the Battle of Dettingen, 1743, and on a Marriage medal of Frederick, Prince of Denmark, with Princess Louisa, the youngest daughter of George II., 1743 (full signature on obv.; on R. D. HAESL. F.).

His initials D. H. F. are found on a Banco-Portugäloser of 1732, Half Banco-Portugalöser of 1735, whereas on the Admiralty-Portugalöser of 1736, the initials appear on obv. and the full signature on R.

I have not discovered any medal by this artist, referring to Poland.

BIBLIOGRAPHY. — Bolzenthall, *Kunstgeschichte der modernen Medaillen-Arbeit*, 1840. — Ammon, *Sammlung berühmter Medailleurs*, Nürnberg, 1778. — Schlickeysen-Pallmann, *op. cit.* — Franks and Grueber, *Medallic Illustrations of the History of Great Britain and Ireland*, London, 1885. — Köhler, *Ducaten-Cabinet*, Hannover, 1760. — Grueber, *Brit. Mus. Guide of English Medals*, London. 1891.

HAFFNER, HEINRICH (*Germ.*). Medallist, and Die-sinker of Nuremberg. Son of Hermann Haffner, born in 1660. Ammon calls him a Coin-engraver (*Münz-Eisenschneider*). He died on the 1st of December, 1732, at the age of seventy-two, having succeeded his father at the Mint in 1691.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Ammon, *op. cit.* — Wills, *Nürnbergische Münzbelustigungen*, P. II, 141. III, 9, 10. IV, 367 &c. — *Diptycha Capellae Beatae Mariae*, p. 41 &c.

HAFFNER, HERMANN (*Germ.*). Medallist of Nuremberg, born in 1637, died on the 11th of August 1691. He was Engraver of the coins, seals, and armorial bearings to the Council of Nuremberg, and had studied the Art under Matthaeus Schaffer, 1652-1658. From

1680 until his death, he was employed at the Mint, as Assistant-engraver to Johann Jakob Wolrab; Georg Hautsch became his colleague at the Mint in 1683.

The best known medal by Hermann Haffner is that struck in honour of the City and Councillors of Nuremberg with a representation of the Temple of Wisdom. Another, said to be by him, bears the portrait of Sigmund Seifried, Graf von Promnitz, 1595-1654, and is signed **H. H.**

BIBLIOGRAPHY. — C. F. Gebert-Nürnberg, *Geschichte der Münzstätte der Reichsstadt Nürnberg*, 1891. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Wills, *Nürnbergische Münzbelustigungen*, P. IV, 367. — *Diptycha Capellae Beatae Mariae* p. 41 seq. — Dr Eug. Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900 (lot 455).

HAFFNER, JOHANN (*Germ.*). Mint-master at Nördlingen, Bavaria, 1521.

HAG, DAVID (*Austr.*). Privy Counsellor to the Emperors Maximilian II. and Rudolf II., is mentioned in various documents connected with the Mints of Vienna and Kremnitz. He died in 1599.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen über oesterreichische Münzprägungen*, Mitth. des Clubs der Münz-und Medaillen-Freunde in Wien, 1890.

HAGBOLT, T. (*Brit.*). Wax-modeller of the first half of the nine-



Portrait of William Tassie, by T. Hagbolt.

teenth century. At the Royal Academy Exhibition of 1833 his Portrait-medallion in wax of William Tassie (*illustrated*) was very

much admired. It is now in the possession of Rev. J. R. Vernon, and is marked on the back of its frame : *By I. Hagbolt of 71 Princes St., Leicester square*. The Duke of Richmond at Goodwood possesses another Portrait-medallion in wax by Hagbolt, of Alexander, 4th Duke of Gordon.

BIBLIOGRAPHY. — J. M. Gray, *James & William Tassie*, Edinburgh, 1894.

HAGEMANN, FRIEDRICH (*Germ.*). Sculptor, born in 1773, died in 1806 at Berlin. He was a pupil of Schadow, and a member of the Berlin Academy. He is said to have designed and modelled medals.

HAGEN (*Germ.*). Die-cutter at the Mint of Clausthal, 1776-1789.

HAGEN (*Germ.*). Die-sinker at Clausthal (Brunswick) 1776-1789. He was employed at the Mint there, between 1780 and 1789.

BIBLIOGRAPHY. — Nagler, *Die Monogrammisten*, Leipzig, 1881.

HAGENAUER, FRIEDRICH (*Germ.*). Medallist and Sculptor of the first half of the sixteenth century, was probably born at Strassburg, worked at Augsburg, *circa* 1526, and was still living in 1546. This great Master is one of the worthiest representatives of German Renaissance Medallist Art, and in Nagler's opinion, he still stands unrivalled as a Modeller in miniature. His signature appears in various forms **FH**, **FH**, **H**, the letters sometimes accompanied by a vine-leaf or branch, or other ornamentation.

Little is known of Hagenauer's greater works of sculpture, although from his correspondence we learn that he was employed in such work by the higher clergy, but to use his own terms, "he sought to earn his bread as a Medallist".

To Bolzenthalt is the honour due of having discovered the name of Hagenauer, and Bergmann was the first to give a good notice of his works. It seems fairly certain that the artist resided at Munich and Augsburg between 1525 and 1531, and that in 1537 he settled at Cologne, where he was still working in 1546; he tells us himself that he practised his art "at many courts and places". At Augsburg his colleagues subjected him to much annoyance as a "foreigner", to which fact we perhaps owe that only his Augsburg productions are signed. Erman had not met with any medals by Hagenauer of the years 1533 to 1536; those of the period between 1526 and 1532 portray distinguished personages of Augsburg and princely representatives at the imperial diet; after 1537, his productions are unsigned, but their style and execution leave no doubt as to their authorship.

Bolzenthalt's notice of Hagenauer is of especial interest and worth quoting. He says: "It is probable that the medals with the letter H,

the reverses of which have only an inscription, or are left quite plain, belong to Friedrich Hagenauer, born at Strassburg, who about 1530 lived some time in Augsburg. Stettin quotes from the city archives that Hagenauer rendered himself famous as a portrait painter and sculptor, and acquired much honour by his art in many courts, etc. That he should have executed some also in Augsburg, for which he was not authorized, proves the circumstance of the citizens complaining against him. After what has been said of the style of the German masters in the sixteenth century, the idea presents itself that many artists who carved wood-plates for printing, may have done models in this material or in soft stone for medals. Supposing that they knew not how to treat medals, yet they knew how to cast moulds for the goldsmiths and how to work up the cast. In this manner many works have undoubtedly been done, which are the productions of a collective talent, but which it is impossible to appropriate from our entire ignorance of their authors. ”

Dr Emil Bahrfeldt informs us that the artist was probably the son of the sculptor Nicolaus von Hagenau of Strassburg, who completed in 1501 the High Altar of the Cathedral there. Friedrich Hagenauer styled himself “*Portraiter und Bildhauer*”. He executed his models in wood, and his medals were cast in silver, bronze, or lead. His productions are not all of equal value; whereas some are of the highest artistic merit others betray their hurried and superficial execution.

The early Portrait-medals are large and have characteristic reverses, consisting in most cases of some motto and a date; the relief is flat; the casting is thin; and the form of the letters quite peculiar. In a few instances, Hagenauer finished the models without any legends, adding them afterwards by glueing the letters singly on to the flans.

The following list of Hagenauer's medals, indicated in their approximate chronological order, is as complete as I was able to compile from the existing literature on the subject: 1526, Lucas Furtenagel, Painter at Augsburg (*Trésor* 6, 10); — 1526, Caspar Pircker (Berlin Museum); — (1525), Dr Conrad Peutinger (Berlin Museum); — Undated, Matthias, according to the inscription a Court-jester (Berlin); — Undated, Wood model of an unknown Person (Berlin); — Undated, Similar Wood model (with modern addition of the Dürer monogram); — Undated, Andreas Gennisch, an Augsburger (signed H, 56 mill., Felix Collection; *illustrated*); — 1525, Walther von Cronberg, Grand Master of the Teutonic Order (Dudik, Pl. III, 35); — 1526, Caspar Winzerer the Younger, a Knight (Bergmann); — 1526, Georg Ratdolt, of Augsburg (Bergmann; dated 1528, according to Nagler); — 1527, Ambro-

sius Hechstetter the Elder, an Augsburg merchant (described by Dr Habich and illustrated in *Mitth. d. Bayer. Num. Ges.* 1897/8); — Another, of same design, smaller, but without inscription, on



Portrait-model in wood of Andreas Gennisch, by F. Hagenauer.

which at a later date a legend has been engraved purporting the medal to belong to Albert IV. of Bavaria; — 1527, Ambrosius



Portrait-medal of Anna Rechlinger, by F. Hagenauer.

Hechstetter the Younger, lead, 20 1/2 gr. (Published by Dr Habich); — 1528, Barbara Hechstetterin, a niece of the elder Hechstetter,

and wife of Wolfgang Breischuch, lead, 16 1/2 gr. (Published by Dr Habich); — 1527, Sibylla Reichingen, of Augsburg (Publ. by Erman); — 1527, Bartholomaeus Schubinger, of St. Gall (Haller I, 156); — 1527, Wilhelm Neumann (Bergmann); — Undated, Johann Neumann (Bergmann). Nagler gives a specimen of this medal, dated 1528, and describes it, Johannes Neumann de Villach; — 1527, Sebastian Ligsaltz, of Munich (model in wood); — 1527, Ursula Ligsaltz (model in wood); — 1528, Christ of Friedrich Graf zu Zollern (Bergmann); — 1528, Walther von Cronberg (Dudik, Pl. IV, 61; III, 56); — 1528, Hans Pfanzelt (Bergmann); — 1529, Ulrich Frick, of Ulm (Berlin); — 1529, Anna Rechlinger (Felix Collⁿ, *illustrated*); — 1529, Robert von Croy, Bishop of Cambrai (Itzinger Collⁿ); — 1529, Otto Heinrich, Count Palatine and Susanna (Bergmann); — 1529, Caspar von Fruntsperg (two varieties of type, described by Bergmann); — 1529, Margarethe von Firmian, Consort of Caspar von Fruntsperg (Berlin; *illustrated* in *Zeitschrift für Numismatik*, XI, Pl. VI, 1); — 1529, Balthasar von Fruntsperg (Berlin); — 1530, Huldreich von Fruntsperg, Knight of the Teutonic Order (Felix Collection); — 1530, Bosse von der Schulenburg (Trésor, Pl. VII, 6). Later casts in soft metal are known of this Portrait-medal; — 1530, Joachim I. von Brandenburg (Trésor, Pl. XLV, 2; Felix Collⁿ); — 1530, Matthaeus Schwarz, of Augsburg (Bergmann); — 1530, Ladislaus von Prag (Nagler calls this, Lasla a Prag, Baro de Winthag) (Trésor, Pl. VIII, 6); — 1530, Susanna Ölwein (Berlin); — 1530, Unknown Lady of ecclesiastical rank (Berlin); — 1530, Heinrich von Eppendorff (Felix Collⁿ); — 1531, Johann Albert, Margrave of Brandenburg-Anspach; — 1531, Franz Welsor, of Augsburg (Trésor, Pl. VIII, 1); — 1531, Walther von Cronberg (Trésor, Pl. X, 2); — 1531, Bartholomaeus Lothar, Subdeacon of Augsburg, (Trésor, Pl. VIII, 9); — 1531, Magdalene Diem, of Augsburg (Berlin); — 1532, Matthias Stefli von Ensisheim (*Zeitschr. f. Num.* XI, Pl. IV, 2); — 1532, Walther von Cronberg (Berlin); — 1533, Ernest, Margrave of Baden (Berlin; Trésor, Pl. X, 8; Her. XXXVIII, 12); — 1533, Bernhard von Baden (Her. XXXVIII, 1); — Undated, H. von Singen (?), Court-jester (Trésor, Pl. XV, 10); — Undated, Margarethe Hirschkernin (Bergmann).

The following, mostly unsigned, medals, which although somewhat different from the earlier style of the artist, have many points in common with the Augsburg productions, seem to have been executed at Cologne, and Erman pronounces them undoubtedly the work of Hagenauer. 1537, Wolf Otmar (Berlin); — 1527 (read 1537), Sibylla von Aich (Berlin); — 1537, Hermann von Wied, Archbishop of Cologne (Berlin); — 1538, Johann zu Epstein, Cologne (Berlin); — 1538, Peter Hutter (Berlin; *illus-*

trated); — 1539, Dietherich van Drypt (Felix Collection); — 1541, H. A. Sittard, Hollander (Berlin); — 1542, Sibylla von Straelen



Portrait-medal of Peter Hutter, by F. Hagenauer.

(Berlin); — 1543, Caspar von Mullem (Berlin); — 1543, Melanchthon (Berlin; Trésor, Pl. XVI, 2; *illustrated*. The Felix speci-



Portrait-medal of Philip Melanchthon, by F. Hagenauer.

men, sold at the Wunderly von Muralt Sale. in April 1900, brought 950 Marks); — 1543, The same, of smaller size (Berlin; Trésor, Pl. XVI, 3); — 1543, Caspar Hedio (Berlin; Trésor, Pl. XVI, 6). The model is at Brunswick (*Zeitschrift für Num.* Bd. XI, p. 133); — 1543, Martin Bucer (Berlin; Trésor, Pl. XVI, 5); — 1543, Johann Sturm (Trésor, Pl. XVI, 4); — Johann Pistori, Reformed Minister (Collection of M. Georges Gallet at La Chaux-de-Fonds) (*illustrated*); — Undated, Unknown Personage (Model in wood, illustrated in Trésor, Pl. XLVIII, 2); — 1544, William, Duke of Juliers (Itzinger Collection); — 1544, Hans Hauschel (Berlin; Felix Collⁿ); — 1545, Hermann von Wied, Archbishop of Cologne (Berlin); — 1546, The same, Berlin).

Two small medals of 1526, those of Magdalena Roemer *née* Welser (Berlin), and Peter Gleichperger (Berlin), seem, at first sight, according to Erman, to be works by Hagenauer; against this attribution stand the somewhat unusual size and an incuse P on



Portrait-medal of Johann Pistori, by F. Hagenauer.

the second piece. The letter E appears on the R \mathcal{L} . (meaning perhaps only *exemplum*) of two other medals, formerly in the Felix Collection, which most probably belong to Hagenauer: 1523, S. Stettner (*illustrated*), and 1542, Count Johann von Isenburg.



Portrait-medal of S. Stettner, probably by Hagenauer.

Erman describes three small wood-models of the Berlin Collection, which resemble Hagenauer's later works; they are, 1534, Raimund Fugger, and two others, one dated 1537, representing anonymous persons, all three bearing the monogram **FE**. As the artist's medals, between 1532 and 1543 are not signed, it is impossible to say whether he altered his signature at that time into the monogram depicted above.

J. V. Kull, in an article of the *Mittheilungen der Bayerischen*

Numismatischen Gesellschaft (VIII, 1), entitled “ *Die Münzen des gräflichen und fürstlichen Hauses Fugger* ” ascribes to Hagenauer two medals of Raimund Fugger, of 1527, one of which is signed **FF**, **R.** PVDE AT AMICI DIEM PEDIDISSE M.D.XXVII. He also mentions two other medals which undoubtedly belong to Hagenauer’s school; they are both of the same type and dated 1530; the one is 41 mill. in diameter and the other, which is 21 mill., was described in the *Numismatic Circular* for January 1902.

Further medals, apparently by Hagenauer, are described in Sale Catalogues, &c. : Wolfgang von Grünenstein, Prince-Abbot of Kempten, 1535-57 (Trésor, Pl. XVII, 6; Felix Collⁿ); — 1526, Augustin Loesch von Hilgertshausen, Bavarian Chancellor (Beierlein, I, Pl. I, 1, lead. Felix Collⁿ; — Beierlein ascribes this medal to Hagenauer; it certainly bears a striking resemblance to that of Peutinger, which Erman gives to our artist); — Anton Rudolff, of Augsburg (illustrated in Felix Sale Cat., where it is described, “ *Vorzügliche Arbeit in der Art Hagenauers* ”); — 1526, Ludwig Sennfl, Poet at the Court of Duke William IV. of Bavaria (with monogram and floral ornamentation); — 1526, Sebastian Jordan; — 1530, Wolfgang, Count of Montfort and Rothenfels; — 1532, Jost Veter, 1532 (Inscription on **R.** *Do Keiser Carli ist mit dem gantz remisch Reich wider den Tirken gezogen*); — 1543, Jean Césaire, German physician (published by V. de Munter); &c. — 1526, Lienhart Seyeigner (Merzb. Cat., n^o 194); — 1527, Sebastian Ligsalz, of Munich; — 1527, Ursula Ligsalz, wife of the last (Dr Habich has been able to identify Hagenauer’s signature in red ink on the two last wood-models, which leaves no doubt as to their authorship); — Anna, Countess Lodron, consort of Georg von Fruntspurg; — 1529, Ulrich Frick, Canonicus at Backnang.



Portrait-medal of Michael Mercator, by F. Hagenauer.

Dr Julius Cahn attributes also to Hagenauer the Portrait-medals of Michael Mercator (*Vide Medallie Illustr.*, I, pp. 41-43) hitherto considered to have been executed by Mercator himself. He has, in an article on the subject, in *Num. Chron.*, 1903, Part II, given his reasons for this attribution. These medals bear the mark of

F. Hagenauer, a three-lobed vine-leaf, and in style and form they entirely correspond to the German master's work. It is further noted that in the years 1539-40 Hagenauer was in the Netherlands, when he probably met Mercator at Venloo.

The Munich Museum possesses the finest collection of Hagenauer's medals that exists, and I understand that Dr. Habich is intending to bring out shortly a monograph of the artist, which will no doubt add much information on the subject.

“ Eine eigenartige Erscheinung als Künstler von feinsten Empfindung, sicherer Beobachtungsaufgabe und unermüdlichem Fleiss tritt Friedrich Hagenauer aus der Reihe der deutschen Medailleure hervor ”. Thus does Dr Julius Cahn give his appreciation of the artist, and he adds, “ Einige seiner Holzmodellen gehören zu dem Schönsten, was in dieser Kunst geleistet worden ist. ”

BIBLIOGRAPHY. — Adolf Erman, *Deutsche Medailleure*, Berlin, 1884. — Nagler, *Die Monogrammisten*, Band II, no 2139. — Bolzenthall, *Kunstgeschichte der modernen Medaillen-Arbeit*, Berlin, 1840. — J. Bergmann, *Medaillen auf berühmte und ausgezeichnete Männer des österreichischen Kaiserstaates*, Wien, 1844. — J. B. Beierlein, *Medaillen auf ausgezeichnete und berühmte Bayern, in Abbildungen*, etc. — Stetten, *Augsb. Kunst- und Handwerksgeschichte*, S. 279. — *Trésor de numismatique et de glyptique. Choix de médailles exécutées en Allemagne aux XVI^e et XVII^e siècles*, Paris, 1841. Fol. — Ad. Hess Nachf., *Sammlung Eugen Felix. Kunstmedaillen hauptsächlich aus der Periode der deutschen Renaissance*, Frankfurt a. M., 1895. — Dr Georg Habich, *Zu Friedrich Hagenauer*, Mitth. der Bayer. Num. Gesellschaft, 1897/8. — Dudik, *Des deutschen Ritterordens Münzsammlung in Wien*, Wien, 1858, 4^o. — Haller, *Schweizerisches Münz- und Medaillenkabinet*, Bern, 1780, 2 vols, 8^o. — Heraeus, *Bildnisse der regierenden Fürsten und berühmter Männer...* Wien, 1828, Fol. — I. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899. — Dr Eugen Merzbacher, *Kunst-Medaillen Katalog*, München, 1900. — Dr Menadier, *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901. — Victor de Munter, *La médaille de Jean Césaire gravée par Frédéric Hagenauer*, *Revue belge de numismatique*, 1893, p. 215. — Bahrfeldt, *Münzen der Fürstenthümer Hohenzollern*, 1899. — Dr Julius Cahn, *Medaillen u. Plaketten-Sammlung W. Metzler*, Frankfurt a. M., 1898. — Dr Emil Bahrfeldt, *Das Münz- und Geldwesen der Fürstenthümer Hohenzollern*, Berlin, 1900.

HAGENEL (*Dutch.*). Mint-master at Enckhuysen, circa 1678. He is styled on a document of that date, *Muntmeester vande nieuwe munte tot Enckhuysen*. He issued coins called *Scheepes-schellingen*.

HAHN, HERMANN (*Germ.*). Contemporary Sculptor and Medallist, residing at Munich. At the Frankfort Exhibition of Modern Medals in 1900, I saw a Portrait-medal of Bismarck and Moltke by him, executed in imitation of the antique; also another of Pettenkofer. These medals, which are struck, are of very pleasing effect, especially the latter.

BIBLIOGRAPHY. — *Moderne Medaille*, 1900, p. 5.

HAIDER, DANIEL (*Austr.*). Coin-engraver at the Mint of Kremnitz, circa 1615. He was ordered in that year to prepare Patterns for

the coinage, in conjunction with Ananias Büttner. He succeeded Michael Sackh.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen über oesterreichische Münzprägungen*, Mitth. des Clubs der Münz- und Medaillenfrennde in Wien, 1890. — *Katalog der Münz- und Medaillen-Stempel-Sammlung des K. K. Hauptmünzantes in Wien*, 1901.

HAIDLER, CASPAR (*Austr.*). Gem and Die-engraver of the early part of the seventeenth century. In 1610 he was attached to the Mint at Vienna as Coin-engraver, and in 1614 he engraved the great seal for the Emperor Mathias, a work for which he was paid the sum of 95 florins. His signature is found on two medals described in the Schulthess-Rechberg Catalogue (n^{os} 2432 and 2438). On the 22. April 1616 he was given the Court goldsmith Hanns Georg Ritter as assistant.

BIBLIOGRAPHY. — C. Oesterreicher, *op. cit.*

HAIME (*Germ.*). A native of Ratisbon, Mint-master at Vienna, circa 1330.

HAIMHAUSEN, SIGMUND Graf von (*Germ.*). Mint-master general for Kuttenplan and Herenberg under Prince-Elector Maximilian Joseph III. of Bavaria, 1745-1777.

BIBLIOGRAPHY. — *Mittheilungen der Bayerischen Numismatischen Gesellschaft*, VII, 83.

HAINDL, FRANZ XAVER (*Germ.*). Mint-warden at Munich, 1839-1849. He was born on the 19. September 1778 at Plattling, and died at Munich on the 1st August 1852.

BIBLIOGRAPHY. — Dr Emil Bahrfeldt, *Das Münz- und Geldwesen der Fürstenthümer Hohenzollern*, Berlin, 1900.

HAINL, WENZEL (*Austr.*). Assistant Coin-engraver at the Vienna Mint, 1770-1780. His name is found on Pattern 4 Ducat pieces, 1778; Æ soldi, 1776, Quattrini, 1777, Half Soldi, &c. for Milan (signed H); Jeton on the Marriage of the Archduchess Marie Antoinette of Austria with the Dauphin Louis of France, 1770; — Investiture of Maximilian Franz, 1770; — Marriage Jeton of Archduke Ferdinand and Maria Beatrix of Modena, 1771; — Death of Duchess Caroline of Lorraine and Bar, 1773; — Visit of Archduke Maximilian to the Vienna Mint, 1774; — Death of Joseph Wenzel, Prince of Liechtenstein, 1772; — Franz, Count von Zichy, Bishop of Raab, 1774, etc.

HAINREICH DER SCHUHELER (*Austr.*). Mint-master at Vienna, 1338, and 1340.

HAIRT, JOHN (*Scotch*). Moneyer, or Mint-master at Edinburgh, under Queen Mary. He appears to have been in office for a short

time only, between 1560 and 1561, during John Achesoun's exile in France. In the Hopetoun MS, quoted by Burns, he is stated to have coined Ducats, "quhilk for the maist pairt wes of gold gottin of gylt challices and vther Jowellis", and Testons "of . . . deneyris fyne, V in the ounce, ilk pece weyand iiij deneyris xix gr^{is}, having cowerse . . . VŠ ilk pece, fra the vij of Junij 1561, as the buikis beiris, vijcxlj st. vj ounce." The date of 7th June 1561 should probably read 1560, and Achesoun having been reinstated in office and commenced an issue of Portrait-testoons of Mary on the 1st July 1561, it is probable that Hairt was not more than a year Mint-master. The dies for Hairt's issues may possibly have been prepared by Guillaume Martin, at Paris (*Vide Hoffmann, Monnaies royales de France*, p. 125).

BIBLIOGRAPHY. — Burns, *The Coinage of Scotland*, Vol. II, pp. 321 and 324.

HAKEBERG, AUGUST (*Germ.*). Mint-secretary at Berlin, 16. March 1672; then Mint-cashier at Crossen; he was employed between 1674 and 1675 as Warden of the Minden Mint by the Abbess of Quedlinburg. His initials **A. V. H.** are said to appear on some of his issues; but the same letters are also found on coins of Crossen, when Hakeberg had no longer any connection with that Mint.

BIBLIOGRAPHY. — F. Friedensburg, *Nachträge und Berichtigungen zu Schlesiens Münzgeschichte im Mittelalter*, Berliner Münz-Blätter, December 1899. — *Schlesiens Vorzeit in Bild und Schrift*. 1899. p. 56.

HALBECK, JEAN VAN (*Belg.*). Die-cutter at the Brussels Mint, 1612-1617. Cited by de Witte, *Numismatique brabançonne*.

HALLAICHER, JOHANN ANSELM (*Germ.*). Mint-master at Wertheim, 1694-1696. From 1696 to 1703 he was probably in the service of the Bishop of Würzburg. His issues bear the initials **I. A. H.** or **IA. H.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

HALLAICHER, JOHANN LUDWIG (*Germ.*). Mint-master at Frankfurt-on-Main, 1645-1667. He came from Augsburg, and was at first installed for a term of three years only, on the 20. January 1646. His distinctive sign consists of three acorns, which are seen on coins from 1646 to 1666, as well as on some undated Ducats. Besides the Gold Ducats, Hallaicher struck also Doppelthalers, Thalers, and Half-Thalers, Schüsselpfennige, Albusen, &c., and some medals of 1650 on the Conclusion of Peace at the end of the Thirty Years' War, 1652 on the Education of Children, and 1658 on the Coronation of King Leopold. Hallaicher, in common with many of the earlier German mint-masters no doubt engraved his own dies.

BIBLIOGRAPHY. — Paul Joseph und Eduard Fellner, *Die Münzen von Frankfurt a. M.*, 1896.

HALLE, JOSSET DE (*French*). Seal-engraver mentioned in fourteenth century documents of Lille and Dijon. His name appears also as **JEAN DE HELLE** and **JEAN DE HEYLEM**. He worked for the Duke of Burgundy Philippe le Hardi, between 1382 and 1404, and cut seals for his own use and that of the State.

BIBLIOGRAPHY. — A. Pinchart, *Biographies des graveurs belges*, 1861. — Migne, *Dictionnaire d'orfèvrerie, de gravure et de ciselure chrétiennes*, Paris, 1857.

HALLÉ, MISS ELINOR (*Brit.*). Contemporary Sculptor and Medallist, who first made her mark at the Grosvenor Gallery in 1884, with a low-relief of "Music", and other works, has quitted the field of sculpture, says Mr. M. H. Spielmann, in *British Sculptors of To-day*, first for medal-designing and afterwards for enamelling.

Miss E. Hallé is a Member of the Society of Medallists, at which exhibitions she has exhibited some nice works. The Studio, Vol. XIII, p. 264, illustrates one of her Panels.

HALLÉ, JULES FERDINAND (*French*). Medallist, and Gem-engraver of the second half of the nineteenth century; he was a pupil of Bouvet, who signed some of the Five Franc pieces of Napoleon III. At the Salon of 1879, this artist exhibited a frame containing two cameos in sardonyx representing a Head of Medusa, and Corneille and Molière.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

HALLER, BERNHARD PAUL (*Germ.*). Warden of the Mint at Neisse, 1692-1694. He was probably a brother of Leopold Haller, who was Mint-master there from 1698 to 1701.

HALLER, CHRISTIAN (*Austr.*) Coin-engraver at the Mints of Vienna, 1777-1787, and Brussels, 1787-1793. This Engraver, "graveur scolaren", who had been rewarded with a gold medal by the Austrian Academy, was engaged at the Mint of Brussels on the 7. April 1787 with a yearly stipend of 1000 German florins. When in 1793, General Dumouriez occupied Brussels, Haller went over to the French, and agreed to strike coins for them, but was hindered doing so by the arrival of the Austrians. Haller was born at Egenburg, in Lower Austria.

Besides coins, Haller executed also some medals; one of 1793, was struck in honour of Francis II. of Germany on his Prohibition of the meetings of the Masonic Fraternity.

BIBLIOGRAPHY. — *Revue belge de numismatique*, 1889, pp. 357 sqq. and 475.

HALLER, GUSTAVE (*French*). Contemporary Sculptor, born at Paris. Pupil of Carpeaux and Mathieu Meusnier. He has exhibited Portrait-medallions in marble, clay, and bronze at the Salons in the seventies and eighties of the nineteenth century.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

HALLER, LEOPOLD (*Germ.*). Mint-master at Neisse, 1698-1701. He signed his issues with the initials **L. P. H.**

HALLER, PHILIPP (*Austr.*). Die-cutter at the Mint of Vienna, previous to the 21. Nov. 1569. He engraved a medal of Franz Ygelshofer, Imperial Councillor of the City of Vienna.

BIBLIOGRAPHY. — *Katalog der Münz-und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamt, Wien, 1901.*

HALLER VON HALLERSTEIN, RUEPRECHT (*Austr.*). Mint-contractor at Pressburg, *circa* 1522; he was deposed in 1530 for dishonesty.

BIBLIOGRAPHY. — C. Oesterreicher, *op. cit.*

HALLIDAY, GEORGE (*Brit.*). Contemporary Chaser and Medallist. residing at Sheffield. He exhibited at the Royal Academy, 1899, a panel, in copper, *repoussé*, representing a Dancing Girl.

HALLIDAY, THOMAS (*Brit.*). Medallist, Token-engraver and Manufacturer of buttons, studs, etc., born about 1780, established in Newhall street, Birmingham, between 1810 and 1842, or thereabout.

His signature is usually **HALLIDAY F.**, but also appears as **T. H. F.**, **T. H.**, **H.**, **HALLIDAY FECIT.**

Halliday either engraved dies for the trade or engraved and manufactured tokens and medals at his own works for all traders who wished to issue them : Edward Thomason. afterwards Sir Edward, (Birmingham's first Knight), Young & Deakin of Sheffield, Younge & Co. Liverpool, and H. Morgan, Token Merchant, London, all availed themselves of Halliday's skill. He had a number of apprentices, among whom was Peter Wyon, father of the celebrated William Wyon, who, for his excellent works was promoted to the rank of R.A.

It was at Halliday's that William Wyon commenced to learn the art of die-engraving under his father Peter Wyon.

Besides his versatile designs found on the Nineteenth Century tokens, Halliday executed some of the finest racing, truck, Society. and school tickets which are to be found handed to us from his time. His works also include some of the best commemorative medals of national and personal events, including Reform, Anti-slavery and Public Institution medals. One of his latest, 1854, is illustrated here.

Thomas Halliday was a successful man who quietly did his work. Public questions or position had no attractions for him.

His will decreed that his principal clerk, one C. Smith, should, if he desired, purchase the business at the smallest possible sum. This Smith did, but as the demand for die-engraving had fallen

off the nature of the business was diverted to that of Stamping and Piercing, and in this form it was eventually purchased by Mr. James Hinks, the founder of the present famous firm of Hinks Limited, Lamp Manufacturers.



Prize-medal, by Thomas Halliday.

Amongst his best-known medals of which I have descriptions, are : 1810, Jubilee of George III.; — 1812, Lord Brougham and Vaux, Repeal of the Orders in Council of 1807 advocated; — 1814, Relief of the Hanseatic Towns, Departure of Napoleon



Portrait of Earl Grey, by Halliday.
($\frac{2}{3}$ of actual size).

for Elba, &c; — 1814, Blackburn Pitt Club, with bust of Pitt; — 1815, Battle of Waterloo, with busts of Wellington and Blücher; — 1815, Napoleon Bonaparte, Memorial medal; — 1816, Column erected to Lord Hill at Shrewsbury; — 1816, Marriage of Leopold I., with Charlotte Augusta, daughter of George III.; — 1819, Wyken Colliery, Shop Ticket, edited by Whitwell (2 var.); — 1822, Visit of George IV. to Scotland; — Tables of Kings of

England, R. George IV. born in 1762; — 1824, Memorial of George Gordon, Lord Byron; — 1830, Earl Grey, Parliamentary Reform advocated (*illustrated*); — 1831, The Reform Bill; — 1831, Thomas Attwood, Parliamentary Reform advocated (2 types); — New Infirmary of Liverpool (Beston Collⁿ); — 1832, J. S. Crompton, Ripon Election; — 1832, Jeremy Bentham, Memorial medal; — 1832, Earl Grey, The Reform Bill passed; — 1832, Another, with jugate heads of Lords Grey, Russell and Brougham; — 1832, Sir Walter Scott; — 1837, Foundation of Marischal College, Aberdeen; — Prize Medal of the Royal Northern Agricultural Society; — 1837, Birmingham Free Grammar School, founded 1552, obv. Bust of Edward VI.; — 1835, Col. J. Bolton, Waterloo Estate Medal; — 1835, Daniel de Lisle Brock, Export Privileges of the Channel Islands defended; — 1842, Maternal Visit of Queen Victoria to Scotland (**HALLIDAY FECIT ET DIREXIT**); — Liverpool Race Course Ticket; — Prize Medal (*illustrated*); — Sir George Chetwynd, Baronet, 1842, Grendon Halfpenny; — 1839, The W. H. Medal to encourage a steady perseverance in Industry, Courtesy and Integrity; — Charles Linnaeus; — Dr Joseph Hume; — Rowland, Lord Hill, 1816; — Pope Pius VII.; — Prince Smolenski, 1814; — Francis I. of Austria, 1816; — George Washington, 1816; — George III.; — George, Prince of Wales; — M. Wood, Lord Mayor of London, 1816, &c.

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HALOU, ALFRED JEAN BAPTISTE PAUL (*French*). Sculptor, born at Blois, on March 23, 1829; pupil of Husson and Duret; entered the Ecole des Beaux-Arts in 1847. At the Salon of 1859, this artist exhibited Portrait-medallions of M. de La Saussaie, member of the Institute; — Pierre Dupuis; — M. Lafitte; — M. Martin; — M. Lancry; — M. Soubeyran, prefect of Loir-et-Cher; — M. Vollon; — M^{me} Bourdonneau; — M. Bourdonneau; — Doctor Boulay: in 1863, M^{lle} M. C***; 1864, M^{lle} de***; 1868, M^{lle} L. N***, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

HALTER, HEINRICH FRIEDRICH (*Germ.*). Mint-master, and Coin-engraver at the Mint of Magdeburg, from 1698 to 1719. He executed the following medals: 1707, Birth of Prince Friedrich Ludwig, son of the Crown-prince Frederick William of Prussia and Sophia Dorothea of Hanover, 23. Sept. 1707. and Transfer of the Principality of Neuchâtel to the House of Prussia, obv. NOVVA CASTRVM, King to r., receiving sceptre and palm-branch from the

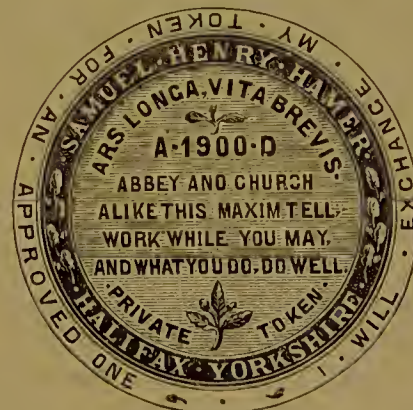
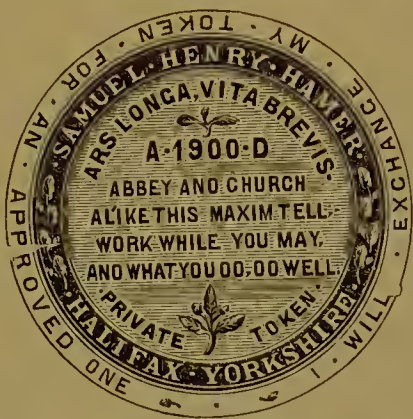
city of Neuchâtel, ex : REGIS FRIDERICI SAP. | REGNVN
 PROVINCIA | AVCTVM.3 NOV. | A.1707. R. NOVVS
 HEROS. Female figure to r. holding infant on l. arm, presents
 laurel-wreath to the King, wearing ermine cloak over Roman
 armour, etc.; ex : REGIS FRIDERICI | SAP.GENS NEPOTE |
 AVCTA.A.1707. | 23 NOV.; on edge : FORTES GENERAN-
 TVR A FORTIBS ET BONIS; signature H; — Another, same
 event, obv. Inscription : O.P.NEPOTE A.S. etc. (sign. HPH).
 R. REGIÆ FLOS FRUCTUSQUE | IVVENTÆ; ex : AUREA
 CONDAT | SECULA. Landscape; edge : ADSIT AVREA PAX,
 FELIX CONCORDIA, COPIA RERUM.

This Mint-master's initials H. F. H. or H. occur on the coinage
 of Magdeburg from 1698 to 1719.

BIBLIOGRAPHY. — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. —
 R. Stuart Poole, *Catalogue of Swiss Coins, etc.* — Ad. Hess Nachf., *Reimmann
 Catalogue.* — Von Schrötter, *Das Preussische Münzwesen im 18. Jahrhundert*,
 Berlin, 1902.

HALTERMANN, JOST (Germ.). Mint-master at Riga, circa 1660.
 Signature : I. H.

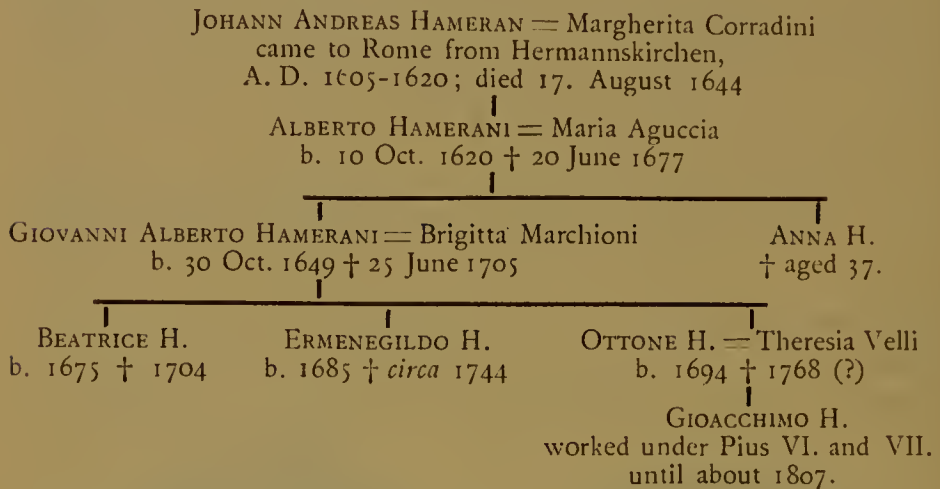
HAMER, SAMUEL HENRY (Brit.). Contemporary Collector of



Tokens, who issued in 1899 two private medalets (or tokens) as
 Christmas gifts to some of his friends.

HAMEL (*French.*). Die-sinker of the third quarter of the nineteenth century. His name occurs on a medal of Napoleon III. commemorating Dr Jenner. Another medal is signed **HAMEL ET LECOMPTE** (*Vide Amer. Journ. of Num.* n° 755-6-1015).

HAMERANI. The name of a celebrated family of Medallists and Coin-engravers, who were employed for nearly two centuries at the Papal Zecca of Rome.



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HAMERANI, ALBERTO (*Ital.*). Medallist and Coin-engraver, born at Rome in 1620, where he died in 1677. His father was Johann Andreas Hameran and his mother Margherita Corradini. Appointed Medallist to Pope Clement IX., he was confirmed in his office by Clement X., under whose pontificate he died. It is probable that a number of his earlier medals were not signed, as he worked at the Zecca before the accession of Clement IX., and it is there-

fore impossible to give a list of them. Besides engraving coins and medals for the Holy See, he executed Portrait-medals for private persons, and amongst these one of Cardinal Vincenzo Costaguti is perhaps the best known. He was singularly skilful in the art of medal-engraving.

His signature appears as : **ALBERTO HAMERANI F.**; — **ALB. HAMERAN.**; — **A. H.**; — **ALB. HAMERANI**; — **ALBERT AMERANO**; — **AL. AMERANO**; — **A. HAMERANO**; — **OPVS HAMERANI**; — **AH.**

By this artist are the following medals : *Clement IX* (1667-1669). Anno I. **℞. ALIIS NON SIBI CLEMENS.** A Pelican feeding its young, alluding to the Pontiff's love for his subjects; — Anno I, The Washing of the Feet; — Anno II. **℞. CLEMENS. FOEDERIS. OPVS.** Peace and Clemency (struck to commemorate the Treaty of Peace between France and Spain through the Pope's mediation); — Anno III, Beatification of the two Saints, St. Petrus de Alcantara and Sta. Maria Magdalena de Pazzis (2 types); — Anno III. **℞. ELIO. PONTE. EXORNATO.** Restoration of the Aelian Bridge by Cav. Bernini; — *Clement X.* (1670-1676). Election of the Pontiff. **℞. SPIRITV. ORIS. EJVS. OMNIS. VIRTVS. EORVM.** The Holy Dove; — 1670. **℞. ROMA RESVRGENS.** St. Peter assisting St Paul in raising Rome, alluding to the Remission of Taxes (2 types); — 1671, The Washing of the Feet; — Anno I. **℞. CVM. ME. LAVDARENT. SIMVL. ASTRA. MATVTINA.** The Holy Circumcision; — Anno I, Our Lord delivering the keys to St. Peter; — Anno I, **℞. COLLES FLVENT. MEL. DE PETRA.** St. Peter Martyr (allusion to the Pope's election which took place on this Saint's name day); — 1671, Beatification of five Saints, S. Filippo Benizi, S. Gaetano Tiene, S. Francesco Borgia, S. Lodovico Bertrando, and S. Rosa di Lima (3 types), with legends, **PLENA EST OMNIS TERRA GLORIA EORVM**; **SOLEM. NOVA. SYDERA. NORVNT**; **DECOR. EJVS. GLORIA. SANCTORVM** (one of the last by Giovanni Hamerani; — Anno VI. **℞. APERVIT. DOMINVS Porta Sancta**; — Obv. Bust of St. Paul. **℞. Bust of St. Peter.**

None of the coins of the Popes under whom Alberto Hamerani worked have his signature; some of the silver Scudi of Clement X. are signed : **EQ. HIER. LVCENTI** for Cav. Girolamo Lucenti, the Engraver, or **G. C. G.**, the initials of the die-cutter at the Mint of Bologna. The artist also engraved medals of Queen Christina of Sweden in 1659, and had the Swedish word "makalos", which signifies unparalleled, put in in Greek letters, this in order to puzzle her courtiers and admirers. Eight various medals were struck with this inscription : three by Hamerani (only one signed), three by Giovanni Francesco Travani in 1665, one by J. S. Breuer, and another by Arvid Karlsten.

Alberto Hamerani had two children : Anna and Giovanni Alberto. He died at Rome, on the 20. June 1677, and was buried in the Campo Santo, near the Vatican.

HAMERANI, ANNA (*Ital.*). Daughter of Alberto Hamerani, and sister of Giovanni, died in her thirty-seventh year. Sainthill tells us : “ She was highly skilled in the art of incising, and obtained the distinguished praise of sculptors. She was a woman of a masculine disposition, and thoroughly knew the art of chasing crystals, and accomplished many works on glass. She recorded historical events chronologically, of which the proofs are certain spherical segments, inserted in the gold candelabra, in the court of the Vatican, and in which the skilful hand of the woman was conspicuous. She also painted historical subjects in a masterly manner ”. (*Olla Podrida*, II, p. 343).

HAMERANI, BEATRICE (*Ital.*). Medal-engraver of some note ; daughter of Giovanni Hamerani ; born at Rome in 1675, where she died in 1704, barely twenty-nine years old. Bolzenthall remarks that notwithstanding her youth, the artist left a good name behind her ; her portrait of Pope Innocent XII. is of noble character, “ though somewhat lightly treated, but at the same time full of spirit and expression as a whole ”. She excelled in cutting seals, and assisted her father in preparing wax models for dies. A Mezzo Scudo of Clement XI, is signed **B. H.**, according to Cinagli.

Beatrice Hamerani signed her medals : **BEA. HAMERANI F.** ; — **B. H.**

According to this artist's biographers, the only medals engraved by her are : *Innocent XII.* (1691-1700). Anno III, bust of Pope wearing tiara. **℞. ERIT. EGENO. SPES. JOB. V.** ; beneath : **MDCXCIV.** Rural scenery and buildings ; — Anno III. **℞. SINVM. SVVM. APERVIT. EGENIS.** Pelican tearing its breast to feed its young ; signed on obv. **BEATRIX HAMERANA.** *Clement XI.* (1700-1721). Anno II: The Pope sends Monsig. de Tournon (later Cardinal di S. Chiesa) to China, **VADE. ET. PRÆDICA. MDCCII** ; — Anno XII. The Washing of the Feet, **TV. DOMINVS. ET. MAGISTER. ex. EXEMPL. DEDI. VOBIS** (signed **B. H.**). As Beatrice Hamerani died in 1703, unless the signature **B. H.** is not an error for **E. H.**, an old die by her must have been used for the last described medal.

HAMERANI, ERMENEGILDO (*Ital.*). Medallist and Coin-engraver at Rome under Popes Clement XI., Innocent XIII. and Benedict XIII. He was the son of Giovanni Hamerani, to whom he succeeded at the Papal Zecca in 1705 ; he was born in 1685 and died in 1744. Although his reputation procured for him the membership of the Academy of S. Luca at Rome, it must be owned that his work is

much inferior to that of his father. The medals of that age were no longer worthy of the name of artistic productions; they exhibit a sad want of originality in their conventional designs and superficial execution. The hard and machine-made look of these struck medals contrasts very unfavourably with the older specimens produced by casting and chasing.

This artist signed his works in various forms : **HERMENE-GILDVS.HAMERANVS**; — **HERMENEG.HAMERANVS**; — **HERMEN.HAMERANI**; — **E.H.**; — **HAMERANVS**; — **HERMEN.HAMERAN.**; — **HAMERANVS F.** — **HAMERANVS**; — **E.HAMERAN.**; — **E.HAMERANI**; — **E.HAMERANVS**; — **HAMERANI**; — **HERMEN.HAMERANVS**; — **H.**; — **HAM**

The following medals are by E. Hamerani : *Clement XI.* (1700-1721) N.d., The Pope's reluctance in accepting the Pontificate, **FACTVS.EST.PRINCIPATVS.SUPER.HVMERVM.EIJS.** Our Lord succumbing under the weight of the cross. This medal is highly praised by Venuti, who mentions that the engraver was then only seventeen years old; — Restoration of the Basilica of the twelve Apostles, **AVXILIVM.MEVM.A.DOMINO**; ex. **NOVA.BASILICA.SS.XII.APOST.MDCII**; — Anno II, Embassy of Cardinal Tournon to the Chinese. Of this medal his sister Beatrice engraved another type; — Anno III, The Pope's constancy in the European War, **ROBVR.AB.ASTRIS.** Figure of armed Force seated with lion at her feet; — Anno V, Building of a Granary, **COMMODIORI.ANNONÆ.PRÆSIDIO**, 1705; — Anno VI, Building of the flight of steps to the Porto di Ripetta, **COMMODITATI.ET.ORNAMENTO**, MDCCVI; — Anno VII., The machine invented by Car. Carlo Fontana to excavate a large granite



Medal by Ermenegildo Hamerani.

column buried near the Casa de' Missionarii on Monte Citorio **DEO.SACRA.RESVRGET** (*illustrated*); — Anno VIII, The Altar of S. Crescentino in the Cathedral of Urbino, **IN.HONO-**

REM. S. CRESCENTINI. MARTYRIS ; — Anno VIII, Procession with the image of Ssmo Salvatore del Laterano, PORTAVERVNT. TABERNACVLVM. FOEDERIS, ex. MDCCIX ; — Anno X, The Albani Chapel dedicated to St. Fabian in the Basilica di S. Sebastiano, IN. HONOREM. S. FABIANI. PP. ET. M. ; MDCCX ; — Anno XI, The War of the Spanish Succession, DOMINE. DEPRECABILIS. ESTO, ex. MDCCXI. The Church kneeling on arms ; — Anno XII, Beatification of SS. Pius V., Andrea d'Avellino, Felice da Cantalice and Catherine of Bologna, INTER. SANCTOS. SORS. ILLORVM. MDCCXII ; — Anno XIII, Building of Baths, ECCLESIA. NOVISQ. AEDIBVS. AD. BALNEA. NVCKERINA. CONSTRVCTIS ; — Anno XIII, Conclusion of Peace between the Christian Rulers, IN. VIAM. PACIS, ex MDCCXIII. Moses crossing the Red Sea with the Israelites ; — Anno XIV, View of the Church and Fabric at the Bagni di Nocera, ECCLESIA. ET. DOMIBVS. AD. BALNEA. NVCKERINA. CONSTRVCT, ex. MDCCXIV ; — Anno XIV, Medal placed by the Pope in the foundation-stone of the Church of Sacre Stimmate di S. Francesco, ARCHICON. SACR. STIGMATVM. F. F. around ; in centre : D. O. M. CLEMENS XI. P. M. PRIMARIVM. LAPIDEM. IMPOSVIT. DE. MENSE. SEPTEMB. ANNO. SALVTIS. MDCCXIV ; — Anno XV, Restoration of the Church of St. Clement, TEMPLO S. CLEMENTIS. INSTAVRATO ; — 1715, Translation of the body of St. Leo the Great to the Chapel in the Vatican crypt, CORPORE S. LEONIS. MAGNI. TRANSLATO. DIE. XI. APRILIS. MDCCXV ; — Anno XVI, Raising of the Christian Rulers against Achmet III., AVXILIVM. CHRISTIANORVM. The Holy Virgin del Rosario and crowd, kneeling ; in the distance, a fleet ; — Anno XVII, The Holy Virgin after the mosaic by Maratta in the Court of the Quirinal, VIRGO. POTENS ORA. PRO. NOBIS ; — Anno XVIII, The Holy Roman Catholic Church, SVPER. FVNDAMENTVM. APOSTOLOR. ET. PROPH^{ET}, ex. CONSTANTINI. BASILICA. STATVIS. ET. PICTVR. ORNATA ; — Anno XIX, Monsig. Mezzabarba sent on a mission to China, VENTI. ET. MARE. OBEDIVNT. EI. Our Lord and his disciples in the boat ; — Anno XX, The Institute of Sciences at Bologna, BONARVM. ARTIVM. CVLTVI. ET. INCREMENTO ; ex. INSTIT. SCIENT. BONON. View of Buildings ; — Anno XX, Celebration of Clement XI.'s twentieth year of Pontificate, ANNO. SAL. MDCXX. PONT. XX. *Innocent XIII.* (1721-1724). Accession of the Pope, MICHAEL. ANGEL. DE. COMITIBVS. ROMA NVS. ELECTVS. DIE. VIII. CORONATVS. DIE. XVIII. MAII. MDCCXXI. ; — Anno I, St. Michael killing the Dragon, CONSTITVI. TE. PRINCIPEM. ; — Anno I, Similar type, RENOVABIS. FACIEM. TERRÆ ; ex. MDCCXXI ; — Anno II, The Washing of the Feet ;

— Anno II, *R.* OMNIA. POSSVM. IN. EO. QVI. ME. CONFORT, ex. MDCCXXII, Faith holding orb and keys; — Anno III, Papal Council, FRANCISCAN. COMITIIS. SVMMO. PONTIFICE. PRÆSIDENTE. Pope enthroned surrounded by the Chiefs of the Religious Order of the Minori Osservanti; — *Benedictus XIII.* (1724-1730). Anno I, Accession of the Pontiff, DOMINVS. ILLVMINATIO. MEA, ex. ELECTVS. D. XXIX. MAIL. CORONAT. D. IV. IVNII. MDCCXXIV. The Candelabrum of the Temple of Jerusalem and Holy Dove; — Anno I, The Ancestry of the Dominican Order, QVID. VOLO. NISI. VT. ACCENDATVR. S. Domenico in glory with the angels; — Anno I, Jubilee Medal, HAVRIETIS. IN. GAUDIO. DE. FONTIBVS. SAL.; ex. JUBILÆI. INDICT. 1724. Faith holding cross and chalice; — Anno I, The armorial bearings of the Orsini family, *R.* DE. RORE. COELI. The Rose of the Orsini arms; — Jubilee Medal, FLVENT. AD. EVM. OMNES GENTES. View of the Vatican; inscription on banner. IN. SPLENDORE. STELLARVM; — Anno II, Pilgrims enter the Porta Sancta, PER. ME. SI. QVIS. INTROIERIT. SALVABITVR; — Erection of an equestrian statue to Charlemagne by the sculptor Agostino Cornacchini Fiorentino, in the Portico of the Basilica Vaticano, CAROLO. MAGNO. ROMANÆ. ECCLESIAE. VINDICI; ex. ANNO. JUBILEI. MDCCXXV; — Medal placed in the foundation stone of S. Gallicano's Hospital, ANNO. JVBILEI. MDCCXXV; D. O. M. BENEDICTVS. XIII. PONT. MAX. PRIMAR. LAPIDEM. IMPOSVIT. DE. MENSE. MARTII;



R. of Scudo of Clement XI., by Ermenegildo Hamerani.

— The Pope closing the Porta Sancta, RESERAVIT. ET. CLAVSIT. ANN. JVB.; — The Pope receiving the Poor, BEATVS. QVI. INTELLIGIT. SVPER. EGENVM. ET. PAVPEREM; — Allusion to the Pope's consecration of churches, altars, vases, &c. EREXIT. IN. TITVLVM.; ex. MDCCXXVI; — Anno IV., The Church and

Hospital of S. Gallicano, COR. NOSTRVM. DILATATVM. EST ; ex. S. MARIÆ. ET. S. GALLICANI. NOSOCOMIVM. 1727 ; — Anno V, View of the Dungeon near Corneto, ERGASTVLVM. CENTVMCELLENSE, MDCCXXVIII ; — Anno VI, Beatification of St. John Nepomucenus, APOTHEOSIS. IN. LATERANO, ex. S. JOAN. NEPOM. MDCCXXIX. The Saint crowned by angel ; in the distance, the Lateran Church ; — Anno VII, The Washing of the Feet.

From the fifth year of Clement XI., Ermenegildo Hamerani engraved half the silver coinage ; some of the gold issues bear also this engraver's signature, which is equally found on numerous coins of Innocent XIII., and Benedict XIII.

By this artist are also : 1705, Augustus II of Poland (commissioned to Hamerani by Cardinal Albani) ; — 1720, Nicolaus Duodo, Venetian ambassador at Rome.

HAMERANI, GIOACCHIMO (*Ital.*). Medallist to Popes Pius VI. and VII., end of the eighteenth century and beginning of the nineteenth. He was the son of Ottone Hamerani and the last representative of that noted family of engravers. His work is unfortunately poor.

This artist's signature appears as **G. HAM. F.** ; — **G. H.** ; — **G. HAM.** ; — **G. H. F.** ; — **H** ; — **G. HAMERANI** ; — **J. HAMERANI** ; — **J. HAM.** ; — **HAMERANI** ;

By him are the following medals : *Pius VI.* (1775-1800). Anno XIV, Restoration of the Via Appia, VIA. ALBAN. VELIT. A. P. AD. POMPT. RESTIT. ex. AN. MDCCCLXXXVIII ; — Anno XV, Consecration of the Church of Subiaco, TEMPLI. SVBLAC. CONSECRATIO. ex. MDCCCLXXXIX. The Pope assisted by the Clergy consecrating the Church ; — Anno XVI., Abolition of Duties, ANNONÆ. P. R. LIBERTATE. RESTITVT. ex. MDCCXC. Abundance standing ; — Anno XVII, Building of Canals and drainage of the Pontine Marshes, AGRO. PROMPTIN. COLONIS. REST. ex. MDCCXCI. Female figure seated, &c. ; — Anno XVIII, Water-works, ANIENE. NAVICLARIIS. PATERE. JVSSO. ex. MDCCXCII ; — Anno XIX, The Arsenal of Civitavecchia, PORTV. INSTAVRATO. VRBE. MVNITA ex. CENTVMCELLAE ; — Anno XX, R. VELINO. IN. NAR. TERT. EMISSO. ex. MDCCXCIV. Two rivers uniting their waters ; — Anno XXI, The Pontiff receives emigrant French priests, CLERO. GALLIA. PVLSO. HOSPIT. ET. ALIM. PRÆBITA. *Pius VII.* (1800-1823). Anno I, Accession Medal, ADVENTVI. OPT. PRINCIPIS. Y. NON. QVINCT. ex. MDCCC. The Triumphal Arch on the Piazza del Popolo ; — Anno II, R. INEVNTE. PONTIFICATVM. SOLEMNITER. The Holy Dove ; — Anno III, R. REFVL. SIT. SOL. The Sun illuminating the Vatican and St. Peter's ; —

Anno IV, The Coinage Reforms, *MONETA.RESTITVTA.* ex. MDCCCIII. Helmeted figure of Rome seated; — Anno V, Free Trade, *PROMERCIOR.PRIVILEGIA.ABOLITA.* ex. MDCCCIV. Female figure seated; — Anno V, The Virgin, *CAVSA.NOSTRAE.LÆTITIÆ*; beneath: *J.HAMERANI.* Bust of the Virgin; — Anno VI, Restoration of the Ponte-Molle, *EX.GALLIA.REDEVNTI.POSTR.EID.MAI* ex. *P.MILVIVS.REST.* MDCCCV; beneath: *J.HAM.*; — Anno VII, Opening of Salt works at Corneto, *SALINÆ.TARQVIN.INSTITVTÆ.* ex. *J.HAMERANI.* Standing figure, &c.

This artist engraved also a medal of Cardinal Prince Henry Stuart (Henry IX) of Great Britain, with *R. NON.DESIDERIIS.HOMINVM.SED.VOLVNTATE.DEI.* Religion holding Bible and cross; at her feet, a lion; signed: *G.HAM.F.*

Gioachino Hamerani's signature is found on some of the coins of Pius VI, the Roman Republic, 1798-1799, and Pius VII., also on medals of Cicero, 1799, etc.

HAMERANI, GIOVANNI (*Ital.*). Medallist and Coin-engraver, born at Rome on October 30, 1649, where he died on June 25, 1705, from apoplexy. He was the son of Alberto Hamerani, and left behind him two sons, Ermenegildo and Ottone and a daughter-Beatrice, who all three distinguished themselves as noted medal-engravers. Giovanni Hamerani was appointed Medallist after his father's death, to Pope Clement X. and later also to Innocent XI., Alexander VIII., Innocent XII. and Clement XI. Bolzenthall remarks that this artist, in common with his father, possessed a pure artistic taste, and in style, expression and strength of execution, was much superior to the engravers of his time.

Giovanni Hamerani's signature is met with in different forms: *J. HAMERANVS, F.*; — *H.*; — *JO. HAMERANUS*; — *JO. HAMERANUS F.*; — *OPUS HAMERANI*; — *HAMERANVS*; — *HAMERANVS F.*; — *HAMERAN*; — *J. H.*; — *HAMER*; — *JOAN. HAMERANI. F.*; — *I.H.F.*; — *JO. HAM.*; — *HAM.*; — *OP.I.H.*; — *OPVS HAMER*; — *HAMERANO*; &c.

To him we owe the following medals: *Clement X.* (1670-1676). Anno II, Beatification of five Saints, *R. DECOR EIVS GLORIA SANCTORVM*; — Anno III, Roman Charity, *R. VIVIFICAT ET BEAT.* A girl feeding her old father in prison; — Anno III, *R. PER.ME.VITA.EXTRA.ME.MORS.* Religion holding cross; — Anno III, St. Peter and St. Paul, *INTERCE-DITE.PRO.NOBIS*; — Anno III, The Pontiff's apostolic care in providing the Papal States with corn during the famine, *UT. ABUNDANTIUS.HABEANT*; — Anno V. *R. DOMVS.DEI.ET. PORTA.COELI.* The Pope opening the Holy Gate (3 types, with

APERI.EIS.THESAVRVM.TVVM and date MDCLXXV or 1675; and APERVIT.DOMINVS.THESAVRVM.TVVM., &c.); — Anno VI, Commemoration of the Jubilee year, FLVENT AD EVM OMNES GENTES View of the Vatican (*illustrated*); — Another, dated MDCLXXV, LAVDENT.IN.PORTIS.OPERA.EJVS. The Pope closing the Porta Sancta; — Another, on the same event, with legend : BENEDIXIT.FILIVS.IN.TE.; — Anno VI. R. DOMVS ALTERIA, ex. MDCLXXV, View of the Palazzo Alfieri. This medal is praised by Venuti. *Innocent XI.* (1676-1689). Accession of the new Pontiff, R. INNOCENS. MANIBUS.ET.MVND.OCORDE. The Pope seated on the Sedia



Jubilee Medal of Pope Clement X.

Gestatoria carried to St. Peter's accompanied by the Sacred College; — 1676, The Pope's intervention for Peace between France and Spain, FIAT.PAX.IN.VIRTUTE.TVA; — The noble ancestry of the Odescalchi family, R. DIVINAE.NVN.CIA MENTIS. The



Jubilee Medal of Pope Clement X.

Zodiac with the signs Aquila and Leo; — Anno I., St. Peter walking on the sea sustained by Our Lord, SALVA NOS DOMINE (2 types); — Anno II, R. AVDITE.VOCES.SVPPLICVM

St. Peter and St. Paul standing; — Anno III, *R.* NON.DEFI-
CIET.FIDES.TVA. St. Peter seated; — 1679, *R.* GLORIÆ.
PONDVS.MOMENTANEVM.ET.LEVE.AETERNVM. Crowned
figure seated and flying Genius; — Anno III, *R.* IN.SÆCVLVM.
STABIT. Faith, veiled, holding cross, &c., and standing; in the
distance, view of the Vatican; — Anno IIII, The Washing of the Feet;
— Treaty of Peace of Nymwegen, FECIT.PACEM.SVPER.TER-
RAM. Piety kneeling with lamb at her feet; — Anno V, *R.* IN.
COELO.SEMPER.ASSISTITVR, St. Michael killing the Dragon;
— Anno V, Charity, NON.QVAERIT.QVAE.SVA.SVNT; —
Anno VI, Extinction of Michele Molino's heresy, *R.* VNA. SVPER.
VNVM. The Church holding cross near circular temple; to r., an
Angel; — Anno VII, The Roman Catholic Faith, *R.* IN.SAECV-
LVM.STABIT. Religion standing with keys and cross in her
hands; above, two angels; — Anno VIII, The Washing of the
Feet; — Anno XIII, The Turks raise the siege of Vienna, 1683,
DEXTERA.TVA.DOMINE.PERCVSSIT.INIMICVM. The same
inscription was used by Pius V. for the medal commemorating the
Victory of Lepanto; — Anno VIII, Conclusion of an Alliance against
the Turks by the Pope, Emperor Leopold, John III. of Poland and
Marc Antonio Giustiniani, Doge of Venice, HABETO.NOS.
FOEDERATOS.ET.SERVIEMVS.TIBI. Altar, on which Tiara,
Imperial and Royal crowns, and the Ducal beretta; — N. d.,
R. CONFORTAMINI.ET.NON.DISSOLVANTVR.MANVS.
VESTRAE. The Venetian Lion; — Anno VIII, Religion; —
Anno IX, The Venetians seize the island of S. Maura from the
Turks, DOMINVM FORMIDABVNT.ADVERSARII.EJUS. The
Church; — Anno X, St. Peter seated, NON DEFICIET.FIDES.
TVA.; — Anno XI. Victory over the Turks in Hungary, IN.
PERPETVVM.CORONATA.TRIUMPHAT. Cross on mount, &c.;
— Anno XII, Same event, SPERENT.INTE.QVI.NOVERVNT.
NOMEN.TVVM. Hope standing; — Anno XIII, The Pope's
constancy in the troubles of that year, when began the War
between Christian Princes, and James II. of England was dethroned,
FORTITVDO.MEA.DOMINE. Seated figure of Fortitude. &c.
Alexander VIII. (1689-1691). 1689, Accession of the Pope, MVNIT
ET VNIT Orb and Zodiac; 1690, The Pontiff's affability, SVA-
VITATE; — 1690, The Paschal Feast, DOMINI EST ASSVMP-
TIO NOSTRA. St. Peter's cathedral; — Anno I, *R.* As last;
bust different; — N. d., S. Lorenzo Giustiniani in the attitude of
blessing, LAVRENTIO.JVST IN.SS.ALBVM RELATO; ex.
PETRO.ET.JOANNE.LANDIS.ORAT.VEN.ADNITENTIBVS.
(2 types); — *Sede Vacante* (1691). Medal with heads of St. Peter
and St. Paul. *R.* VENI.LVMEN.CORDIVM—ROMAE. The Holy
Dove. *Innocent XII.* (1691-1700). Anno I, Coronation of the Pope,

A. DEO. DATVS. DIE. XII. CORONAT. XV. JULII. ; — Endeavours of the Pope to pacify the Christian Princes, IVSTITIA. ET. ABVNDANTIA. PACIS. Seated figure of Justice; — The Pontiff's good will to the Powers, A. DEO. ET. PRO. DEO Charity; — Another, with legend : PACEM. DONES. PROTINVS; — Anno II, The Pope enthroned receiving a deputation of poor people, BEATVS. QVI. INTELLIGIT. SVPER. EGENOS. ET. PAVPERES; — Anno III, St. Peter watching over the City of Rome, VIGILAT. QVI. CVSTODIT. EAM. ; — Anno III, Foundation of the Apostolic Hospital at Ripa Grande (MDCXCIV); — Anno IV (CICICVC), The Curia Innocenziana on Monte Citorio, erected by Bernini and Fontana; legend : IVSTITIAE ET. PIETATI; — Anno IV, The Church of Santa Maria delle Fornaci, AEDIS. D. MARIAE. DEVM. &c. ; — Anno V, The Basilica Antonina transformed into the Dogana di Terra, QVAESTVS. MAGNVS. PIETAS. CVM. SVFFICIENTIA; ex. MDCIIIC; — Anno V., The Pontiff allowing a large sum for Oriental Missions, ANNVNTIATE. INTER. GENTES, Pope seated, &c. ; — Anno VII, Busts of St. Peter and St. Paul, FVNDAMENTA. FIDEI; ex. CICICIC; — Anno VIII, Jubilee Medal, JVBILEI. SAECVLARIS. INDICTIO; ex. CICICIC The Porta Sancta, &c. ; — Anno VIII, The Washing of the Feet. TV. DOMINVS. ET. MAG. ; ex. EXEMPL. DEDI. VOBIS; — 1699, Figure of the Holy Virgin executed in mosaic by Giuseppe Conti in the Court of the Quirinal, SVB. TVVM. PRÆSIDIVM; — 1700 (MDCC), Procession of pilgrims entering the Porta Santa, INTROITE. PORTA. EJUS; — Another Jubilee Medal, with R. IVSTITIA. ET. ABVNDANTIA. PACIS. Justice seated. *Clement XI.* (1700-1721). Accession on the 23rd of November 1700, R. REPLEVIT. ORBEM. TERRARVM. The Holy Dove; — Allusion to the Pope's difficulties in connection with the Spanish war of Succession, INFVNDE LVMEN; ex. VT. SINT. ASPERA. IN. VIAS. PLANAS. The Holy Dove, and Pontiff's arms; — Anno I, The Pope's endeavours to restore Peace, FIAT. PAX. SVPER. ISRAEL 1701. Kneeling figure of the Church; — 1702, Restoration of the Basilica de Ss. Dodici Apostoli, AVXILIVM. MEVM. A. DOMINO; ex. NOVA. BASILICA. SS. XII. APOST. MDCCII; — Anno III, Restoration of the ancient Aqueduct of Civitavecchia, HAVRIETIS. IN. GAVDIO; — Anno III, The Reformatory erected by Pope Clement XI. near the Hospital of St. Michael, VT. ERVANTVR. A. VIA. MALA. ; — Anno III, The Granaries enlarged by the addition of the Fabric near S. Bernardo, ADDITO ANNONAE. PRAESIDIO. 1704, &c.

Giovanni Hamerani executed two medals belonging to the English series : 1683, Cardinal Howard, Bust to r. R. NĒ VICTA RESVRGANT Hercules searing the decapitated necks of the Hydra (Med. Ill. I, ⁵⁰²/₂₇₃), always cast (Æ and lead); — 1689, Inno-

cent XI. condoles with James II., Bust of Pope R. FORTITVDO. MEA. DOMINE. Fortitude seated to r., caressing a lion (Med. Ill. I, $\frac{656}{15}$) (R. and Æ.).

Gold and Silver coins of Innocent XI., Alexander VIII., Innocent XII., and Clement XI. bear Giovanni Hamerani's signature in various forms; the names of other engravers, as Lucenti on the coinage of Innocent XI., Travanus on that of Alexander VIII.,



Scudo of Innocent XI., by Giov. Hamerani.

P. P. Borner on that of Innocent XII., and St. Urbain on that of Clement XI., show that more than one die-cutter was employed at the Papal Zecca at the same time.

The following medals, of which I have seen descriptions, bear Giovanni Hamerani's signature: 1673, Louis XIV., R. QVIS. CONTRA. NOS Massacre of the Huguenots in the Cevennes; — 1680, Christina of Sweden, R. NE. MI. BISOGNA; — Another, R. Victory; — Francis I, Duke of Parma. R. IVNGVNTVR, &c.

HAMERAN, JOHANN ANDREAS (*Germ.*). Medallist of the first half of the seventeenth century. He was born at Hermannskirchen in Bavaria and settled at Rome under the pontificate of Paul V. (1605-1621). This engraver was the ancestor of the celebrated family of medallists who worked for the Papal Zecca for nearly two centuries. His son Alberto, born in 1620, was the first artist to bring the name of Hamerani into prominence, and Giacomo, who was still working *circa* 1807, the last. "To have continued the same occupation for four, or possibly, five generations, would have been very unusual in life; but to have retained the same office under thirteen successive elective sovereigns, no one of whom was related to his predecessor or biased by his predilections, is much more remarkable, and may fairly be ascribed to superior talent, which, however, had declined under Benedict XIV., and almost vanished under Pius VI." (R. Sainthill. *Olla Podrida*, II, p. 340).

Venuti informs us that John Andrew Hameranus Hermanskerker was engaged under Pope Paul V. at the Zecca to strike medals and coins. His productions not being signed, it is impossible to ascribe any to this artist. According to Sainthill, he married twice; by his first wife, Margaret Corradini, he had a son named Albert, who succeeded him at the mint; and by Margaret Aguccia, two daughters, Anna-Maria and Theresia. He died at Liburni on August 17., 1644.

HAMERANI, OTTONE (or **OTTO**). Medallist and Coin-engraver, born at Rome on the 5. of November 1694. where he died in 1768. He was the younger son of Giovanni Hamerani, and held the office of Medallist to Popes Clement XII., Benedict XIV. and Clement XIII. As an artist, Otto Hamerani did not come up to his father, nor even to his brother. He was an especial favourite of the Old Pretender of England, James (III.) Stuart, for whom he struck several medals, and who gave him as a token of esteem and admiration a precious ring. He had learned to draw and design under Luti; he then modelled in wax, and finally devoted himself entirely to medal-engraving.

Hamerani held the office of Master of the Mint at Rome from 1734 until his death in 1768.

Lochner gives an incomplete list of the productions of Ottone and Ermengildo Hamerani, who both worked also for private persons and on foreign orders.

Ottone Hamerani's signature on medals appears in various forms also : **HAMERANI** ; — **OTTO** ; — **HAMERANVS** ; — **O. H.** ; — **OTTO HAMERANI F.** ; — **HAMERANI F.** ; — **O. HAMERANI** ; — **OT. HAME-**
RANI ; — **HAMER.**

The following medals are by this artist : *Clement XII.* (1730-1740). 1731, Foundation of the Temple of the Child Jesus on the Esquiline, **IN. HONOREM. INFANTIS. JESV ; DIE. QVA. FVN-**
DAMENTA. JACTA. SVNT. TEMPLI. MDCCXXI ; — Anno I, **R. PORTÆ. INFERI. NON. PRÆVALEB.**, ex. **MDCCXXXI**. The Church standing ; in the distance, the Vatican ; — 1732, The Port of Ancona exempted from Taxes, **ADJVTOR. IN. OPPOR-**
TVNIT., ex. **MDCCXXXII**. View of Ancona and harbour ; — Anno III, The Washing of the Feet ; — Anno III, Restoration of the Arch of Constantine, **OB. MEMOR. CHRISTIAN. SECVRIT.**
REST., ex. **MDCCXXXIII** ; — Anno III, Addition of a new Portico to the Church of the Lateran, **ADORATE. DOMINVM. IN.**
ATRIO. SANCTO. EJVS, ex. **MDCCXXXIII** ; beneath : **ALEX.**
GALILEVS. ARCH. INV. View of the Façade of S. Giovanni in Laterano with Portico inscribed, **CLEM. XII. etc.** ; — Anno III, The Corsini Chapel in the Lateran, **SACELLO. IN. LATERANEN.**
BASIL. S. ANDREÆ. CORSINIO. ÆDIFICATO, ex. **A. S.**

CICIDCCCXXXIII O.H. ; beneath : ALEXANDER.GALILEVS. INVENT. ; — Anno III, Lazzaretto built at Ancona by the Pope, PVBLICÆ.INCOLVMITATIS.PRÆSIDIO, ex. DORICÆ.VR-BIS.LOEMOCOMIVM 1734 : beneath : L.VANVINTEL.ARCH. INVEN. ; — Anno IV, Foundation of the Capitoline Museum, MVLTIPPLICASTI MAGNIFICENTIAM, ex. VETERIBVSSIGNIS. IN CAPITOLIO.ERECTIS. Rome seated on orb inscribed 1734, etc. ; — 1735, The Mint, R. EX CONLATICIA.PROBATAQ. MONETA, ex. PVBLICÆ.FIDEL.MONIMENT. Pavilion and keys, 1735, and motto : ASSAGIVM.GENERALE ; — Anno V, Ravenna protected from inundations, SECVRITAS.POPVLI.RA- VENN., ex. MDCCXXXV. Ravenna reclining between two vases, representing rivers, and inscribed : MONTI and RONCVS ; — — Anno VI, The Great Fountain dell'Acqua Vergine built by the architect Nicolo Salvi Romano, FONTE.AQVÆ.VIRGINIS.OR- NATO, ex. MDCCXXXVI.O.H. ; — Anno VI, Foundation of the Church of Santa Maria on the Forum of Trajan, SACERDOS. MAGNVS.IN.DIEBVS.SVIS.CORROBORAVIT.TEMPLVM. ECCL.50.MDCCXXXVI ; — Anno VII, The Palazzo della Con- sulta, ADMINISTRORVM.COMODO.ET.EQVITVM.STA- TIONIBVS, ex. MDCCXXXVII.O.H. ; — Anno VII, Beatification of St. Vincent de Paul, San Francesco Regis, St. Catherine of Genoa and S. Giuliana Falconieri, on the Lateran, ILLOS.ET. GLORIFICAVIT, ex. MDCCXXXVIII.O.H. ; — Anno IX, The Pope's generosity, PIA.DOMO.SERVATA. Clement XII. receiving mothers with their children. *Benedict XIV.* (1740-1758). 1740, Accession of the Pontiff, JVDICABIT.IN.ÆQVITATE.MDCCXL. The Church ; — Anno I, Restoration of a new Portico in the Basi- lica Liberiana, TEMPLVM.CORROBORAVIT.ET.ATRIVM. EREXIT.BENED.PP.XIV.AN.MDCCXLI.PONT.I. ; — Restor- ation of the Church of Santa Maria Maggiore, BASIL.LIBER. PORTIC.REST. ; — Divine Providence, VT.MECVM.SIT.ET. MECVM.LABORET.MDCCXLI ; — Anno II, The Port of Civi- tavecchia freed from Duties, VECTIGALIBVS.REMISSIS, ex. AD.CENTVMCELL.1742. Abundance ; — The Tomb of Maria Clementina Sobieski in St. Peter's, built by Barrigioni and Bracci, MEMORIÆ.M.CLEM.BRIT.REGINÆ ; — Anno III, The Mint, EX.PROBATÆ.MONETÆ.SEGMENTIS., ex. FIDES.PVBLI- CA.1742. Pavilion and keys ; ASSAGIVM.GENERALE ; — — Anno IV, Restoration of the Triclinio Leoniano in the Lateran Church, TRICLINII.LEONIANI.PARIETINIS.RESTITVTIS ; — Anno V, The Schools of design and Statues of the Campidoglio, VIRTVTI.TROPHÆA.NOVA.NON.DEGENER.ADDAM, ex. ADDITO.IN.CAPITOLIO.SAPIENTIÆ.PABVLO.1745. Pallas ; in the distance, the Capitol ; — — Anno VI, Beatification of the

Saints, St. Fidel of Sigmaringen, S. Giuseppe da Leonessa, S. Camillo de' Lellis, S. Pietro Regalada and S. Catterina de' Ricci, VNIVIT.PALMAMQVE.DEDIT; ex. III.KAL.JVL.AN.SAL.CIDIOCCXLVI; — Anno VI, The Pope's generosity, PIA.DOMO.SERVATA. Benedict XIV. amidst the Poor and children; — Anno VII, The Pope in lectica between Guards carried to Civita-vecchia, CVRA.RERV.M.PVBLICARVM, ex. AD.CENTVM-CELLAS.PROFECTIO; — Anno VIII, The Pope's wise dispositions in connection with the Tribunale di Segnatura, EGO.JVSTITIAS.JVDICABO, ex. SIGNATVRA GRATIÆ.RESTITVTA. Wisdom, etc.; — Anno VIII. R. EX.COLLECTIS.FRAGMENTIS MDCCXLVII, Pavilion and keys; — Anno IX, The Picture Gallery at the Capitol, AMPLIORI.BONAR.ARTIVM.INCREMENTO. ex. CAPITOLIO.PICTVRIS.DECORATO. Genius of Arts, etc. and view of the Picture Gallery; — Jubilee Medal, FLVENT.AD.EVM.OMNES.GENTES. The announcement of the Jubilee, view of St. Peter's cathedral; angel holding banner inscribed: IN.SPLENDORE.STELLARVM; — Another. R. MDCCCL. The Pontiff assisted by the Clergy opening the Porta Sancta; — Another. R. INTROITE.PORTAS.EJVS; beneath: HAMERANVS F. Procession entering the Porta Sancta; — Another. R. ET.CLAVSIT, ex. MDCCCL. The Pontiff closing the Porta Sancta; — Another. R. AN.MDCCCL.FRANCIS.COMIT.PRAES. The Pope and the Chapter General of the Franciscan Order; — Anno XI, Administration of Justice, EGO.JVSTITIAS.JVDICABO, ex. SIGNATVRA.GRATIÆ.RESTITVTA. Seated figure of Justice and Genius; — Anno XII, Public Security, SECVRITAS PVBLICA, ex. MOENIA.VRBIS.RESTAVRATO. Security seated leaning against column, 1752; — Anno XIII, Conclusion of a Treaty between the Pope and Venice, CONCORDIA.MVTVA. ex. TERMINIS.AD.PADV.M.CONSTITVTIS. The Church shaking hands with the Republic of Venice; — Anno XIV. Settlement of dispute with the Patriarch of Aquileja, NOVO.ECCLESJARVM.FOEDERE. ex. TRANQVILLITAS.RESTITVTA. Two bishops holding cross, etc.; — Anno XIII, The Washing of the Feet; — Anno, XV, Treaty between the Pope and the King of Naples, VOTA.PVBLICA. ex. RELIGIONE.AVSPICE.A.MDCCCLV. The Pope seated on throne, and various figures; — Anno XVI, The Mint, PROVIDENTIA.PONTIFICIS. ex. EX.PROBATA.MONETA.A.MDCCCLV; — Anno XVI, Flourishing state of Commerce, AVCTO.TERRA.MARIQVE.COMMERCIO, ex. MDCCCLVI. Abundance and Neptune; — Anno XVII, Restoration of the Pantheon, PANTHEI.DECORE.RESTITVTO.ET.AVCTO.AN.MDCCCLVII. Interior of the Rotunda restored by the architect Posi; — Anno XVIII,

The Washing of the Feet; — Anno XVIII, \mathcal{R} . FRVCTVM. SVVM.DEDIT.IN.TEMPORE. Cross, at the feet of which two angels kneeling. *Sede Vacante* (1758). \mathcal{R} . SPIRITV.ORIS.EJVS. The Holy Dove. *Clement XIII.* (1758-1769). Anno I, Accession, ORIETVR.IN.DIEBVS.EJVS. ex. MDCCLVIII. Justice standing; — Anno I, Public charity, DEDIT.PAVPERIBVS. ex. MDCCLIX. Charity standing; — Anno II, Distribution of corn to the Poor, VT.COMEDANT.PAVPERES.POPVLI. ex. MDCCLX. The Granaries of Termini; — Anno III (1761), New Warehouses built at Civitavecchia, MERCIVM.IMPORTANDARVM. COMMODITATI. View of the harbour; — Anno III, \mathcal{R} . GREGORIO.BARBADICO.S.R.E.CARDINALI.E.EPISC.PATAVINO.IN.ALBVM.BEATOR.RELATO. within olive-wreath; — Anno IV, The Pope visits Civitavecchia, ADVENTVS PONTIFICIS.CENTVMCELL. ; — Anno V, Navigation on the Tiber resumed, NAVIGATIONE.TYBERIS.RESTITVTA, ex. 1763; — Anno VI, View of Civitavecchia and fortress, CENTVMCELLIS. AMPLIATA.CIVITAS. ex. MDCCLXIV; — Anno VII. Gift by the Pope to the Capitoline Museum of the two marble Centaurs found at the Villa of Hadrian, CVRA.PRINCIPIS.AVCTO. MVSÆO.CAPITOLINO. ex. CELEBERRIMIS.ADRIANÆ.VILLÆ.ORNAMENTIS.

The English medallic series claims the following medals by Ottone Hamerani : 1719, Escape of Princess Clementina from Innsprück. 28. April (N. S.) 1719. Bust of Princess. \mathcal{R} . FORTVNAM.CAVSAMQVE.SEQVOR.EX.DECEPTIS.CVSTODIBV.MDCCXIX. The Princess in a car drawn by two horses; in the distance, Rome (Med. Ill. II, $\frac{444}{49}$); — 1719, Marriage of James (III.), the Old Pretender, and Princess Clementina $\frac{21 \text{ Aug.}}{1 \text{ Sept.}}$ 1719,

Busts conjoined. \mathcal{R} . REGIVM.CONNVBIVM.Ex. KAL.SEPTEMBR.MDCCXIX. Hercules and Venus, attended by Cupid. (Med. Ill. II, $\frac{446}{51}$) (\mathcal{R} . and \mathcal{A} .); — 1719; Another medal, on the same event, Bust of Prince James. \mathcal{R} . Bust of Princess Clementina (Med. Ill. II, $\frac{446}{52}$). (\mathcal{R} and \mathcal{A} , *illustrated*); — 1789, Portrait-medallion of Princess Clementina, engraved on steel and set in a brass rim (Med. Ill. II, $\frac{447}{53}$); — 1720, Birth of Prince Charles, Young Pretender, $\frac{20}{31}$ Dec. 1720. Busts conjoined. \mathcal{R} . PROVIDENTIA.OBSTETRIX. Ex. CAROLO.PRINC.VALLIÆ.NAT:DIE.VLTIMA.A:MDCCLXX. Providence, leaning against column, holds child in her arms (Med. Ill. II, $\frac{452}{60}$) (\mathcal{R} and \mathcal{A}); — 1721, James (III.), Old Pretender, Appeal against the House of Hanover, obv. VNICA.SALVS. Bust of Prince James to r. \mathcal{R} . QVID.GRAVIVS.CAPTA. Ex. MDCCXXI. The Hanoverian Horse trampling upon Lion and Unicorn; Britannia seated; View of

London in the distance (Med. Ill. II, $\frac{454}{63}$) (\mathcal{R} and \mathcal{A}); — 1729, Prince Charles and Prince Henry, obv. MICAT. INTER. OMNES. Bust of Prince Charles. \mathcal{R} . ALTER. AB. ILLO. Bust of Prince Henry; edge : DIE. XXXI. DECEMBR. MDCCXX. EXTVLIT. OS. SACRVM. COELO. (Med. Ill. II, $\frac{492}{34}$) (\mathcal{A} , \mathcal{R} and \mathcal{A}); — 1729, The two Princes, obv. NVNC. SALTEM. EVERSO. IVVENEM. Bust of Prince Charles. \mathcal{R} . TRIPLICIS. SPES. TERTIA. GENTIS. Bust of Prince Henry (Med. Ill. II, $\frac{493}{35}$) (\mathcal{R} and \mathcal{A}).



Marriage medal of the Elder Pretender and Princess Clementina, by Otto Hamerani.

By Otto Hamerani are also : 1717, King John V. of Portugal. \mathcal{R} . alludes to the participation of the Portuguese fleet in the Victory over the Turks in Morea; — Charles VI, Taking of Temesvar and Belgrade; — Birth of Archduke Charles of Austria, 1745



Obv. of Scudo of Benedict XIV., by Otto Hamerani.

(executed for the Milanese Mint); — Quarantine Hospital at Ancona; Dr Giuseppe Cervi of Parma (Boston Collⁿ).

Most of the silver coinage of Popes Clement XII., Benedict XIV., and Clement XIII. was engraved by Otto Hamerani; some of the Scudi, Half-scudi, and Testoni are signed **HAMERANI** or **H.**, or also **O. H.** This artist does not appear to have been employed on the gold coinage.

HAMETEL, GUILLAUME DE (*French*). Mint-master at Troyes for the silver coinage, 1338.

HAMILTON, M^{rs} L. VEREKER (*Brit.*). Contemporary Sculptor and Medallist. "The artists who have dabbled in medal-making are many", says Mr M. H. Spielmann in *British Sculptors of To-day*, "but few are those who have remained entirely faithful to it. Among them is Mrs Vereker Hamilton. Influenced by her master, Mr. Legros, and following the bold and apparently rugged and lumpy manner of the French medallist M. Charpentier — as opposed to the exquisitely refined modern classicism of M. Roty — she has produced an extremely clever series full of character, including "Lord Roberts"; — "Viscount Gort"; — "Sir Donald Stewart"; — and the "Maharajah of Kapurthala" (*illustrated*). The last



The Maharajah of Kapurthala, by M^{rs} Hamilton.

named was purchased for the Luxembourg Museum in Paris."

At the Exhibitions of the Society of Medallists this artist has shown a series of medals, amongst which were Portrait-medallions and Medals of Miss Dorothy Swainson; — Mrs Swainson; — Bretony peasant; — Field-Marshal Lord Roberts; — Field-Marshal Sir Donald Stewart; — Major-General Sir Ian Hamilton, etc.

HAMILTON, JAMES, MARQUIS OF (*Brit.*). In 1622 a grant was confirmed to Ludovic, Duke of Lennox, and James, Marquis of

Hamilton, for the issue of a coinage of Farthing Tokens. These tokens had been first issued in 1613 in pursuance of a patent granted to John Lord Harrington, of Exton. *Vide.* **HARRINGTON**.

HAMLET (*Brit.*). Signature of a Die-sinker on a Portrait-medal of Rev. Robert Fellowes (*Am. J. Num.* 1067).

HAMMANN (*French*). This engraver's name occurs on a medal struck to commemorate the Inauguration of the Bridge of La Caille in Savoy.

HAMMERSCHIDT, ANTON JOSEF (*Austr.*). Mint-master at Karlsburg (Transsylvania) under Maria Theresia, *circa* 1765. His initial H appears on Ducats of that year, in conjunction with that of Alexander de Gagia, Mint-warden, G.

BIBLIOGRAPHY. — Ad. Resch, *Siebenbürgische Münzen und Medaillen*, Hermannstadt, 1901.

HAMMERSCHMIDT, JOSEF (*Austr.*). Imperial Mint-warden at Hermannstadt (Transsylvania) from the opening of that Mint until 1711.

BIBLIOGRAPHY. — C. Oesterreicher. *op. cit.*

HAMMERSCHMIDT, SALOMON (*Germ.*). Mint-master at Breslau, 1666-1690, and perhaps until 1711. On coins his initials are S. H. or S. H. S. His son was "Schmiedemeister" at the same mint from 1711 to 1726.

HAMMERSCHMIDT, SIGMUND (*Austr.*). Warden of the Mint at Brünn, then at Vienna.

HAMMERSMITH & FIELD (*Amer.*). Jewellers of San Francisco (California) whose designs for the Medal presented to California Volunteers for services in the Spanish-American War, 1898-99, were accepted by the official Committee. I do not know who engraved this medal.

HAMMOND, BONHAM (*Brit.*). Manufacturer of Tokens, who was residing at Birmingham, at the end of the eighteenth century. Amongst his issues is a Leith Halfpenny of 1797.

BIBLIOGRAPHY. — Pye, *Provincial Copper Coins*, London, n. d.

HANCOCK, JOHN GREGORY (*Brit.*). Medallist and Die-sinker of the latter part of the eighteenth century and first two decades of the nineteenth, *circa* 1775-1815; resided at Birmingham, and owes his reputation to his skill as an Engraver of tokens. He worked for Matthew Boulton at the Soho Mint, and later for P. Kempson, for whom he executed the dies of a series of medals commemorating British victories over the French, the Union with Ireland, George III., and Statesmen of the time, as well as Prize-medals,

badges, tickets, &c. His later productions are of much greater merit than the earlier ones.

I have been unable to obtain a more complete list of this engraver's medals, which are nearly all signed : HANCOCK or I. G. HANCOCK, but occasionally also I. G. H or H. Several belong to Mudie's Series of National Medals. 1795, War with France, Defeat of French fleet off Port d'Orient by Admiral Hood, Lord Bridport; — 1797, Engagement off Camperdown, with bust of Lord Viscount Duncan, Admiral of the White; — 1797, Another, with bust of Sir Richard Onslow Bart., Admiral of the Blue; — 1802, Peace of Amiens; — 1803, Henry Addington, Viscount Sidmouth; — 1803, Earl of Liverpool (Lord Hawkesbury); — 1801, Campaign in Egypt, Battle of Alexandria (Regimental medal struck by order of the officers of the 97th or Queen's German Regiment, for presentation to the men of the regiment who were engaged in that battle); — 1801, Death of Abercromby, 28 March 1801; — 1802, Death of the Duke of Bedford, 2. March 1802; — 1814, Samuel Fereday, Peace of Paris; — 1800, Opposition to the Union with Ireland, with bust of Fox; — 1800, Richard Greene, Memorial; — 1812, Rowland, Viscount Hill, capture of Forts of Almaraz (the signature H may stand on this medal for Hopper, the sculptor of a bust of Lord Hill, from which Mills engraved the portrait. Mr Grueber interprets the H as Hancock, *Num. Chron.*, 1892, p. 237); — 1799, Sir William Sidney Smith, Bonaparte repulsed and Siege of Acre raised; — 1783, Dr Joseph Priestley (*illustrated*); — Masonic medal on the Union of the two Rites,



Dr Joseph Priestley, by J. G. Hancock.

with accolated busts of George, Prince of Wales, and William, Duke of Clarence, 1802; — 1800, Charles James Fox; — 1800, George III. preserved from assassination; — 1803, Washington Memorial medal (*illustrated*); — 1796, Sir Henry Trollope, Knight, Engagement off Helvoetsluys; — 1798, Admiral, Lord Nelson, Victory of the Nile; — Temple, the Actor; — 1802, Marquis

Cornwallis; — George III.'s Insanity (*A. J. N.* 1171); — Dr. Richard Greene of Lichfield, 1800 (*A. J. N.*, 1176).

The tokens engraved by J. G. Hancock are very numerous. Sharp says of the engraver that among the Artists who produced



Washington, Memorial Medal, by J. G. Hancock.

the eighteenth century tokens "his name stands pre-eminent". The best known of these signed tokens are: Priestley (2 var.) Wilkinson Iron master; — Coventry tokens, with bust of Philemon Holland, 1801 (7 var.); — Anglesey, Paris Mine Co (sev. var.); — Birmingham, G. H. Barker (sev. var.); — Blything Hundred Lord Rous; — Brimscombe, T & S. Canal Co; — Bristol, H. Bird; — Penny Token issued by Thomas Welch, 1799 (Warwickshire Yeomanry); — Caermarthen, J. Morgan; — Chichester, Sharp and Chaldecot; — Cambridge, J. Burleigh; — Coventry, E. W. Percy; — Edinburgh, T. & A. Hutchison; — Elmsthorpe, R. Fowke; — Exeter, S. Kingdon; — Hull, Garton & Co.; — Lancaster, Worswick & Son; — Leeds, R. Paley; — Liverpool, J. Clarke; — London, J. & R. Davidson; — London, Founders Field; — Lichfield, R. Wright; — Macclesfield, Roe Co; — Rochdale, J. Kershaw; — Shrewsbury Token, 1793; — Southampton, Taylor Co; — Tamworth, John Harding; — Willey, J. Wilkinson (sev. var.); — Yarmouth, W. Absolon.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Davis, *Token Coinage of Warwickshire*. — Pye, *op. cit.* — Grueber, *English Personal Medals*, Num. Chron., 1887, 1890, 91 and 92. — Marvin, *op. cit.* — Nagler, *Monogrammiisten*, III, no 2437. — Henin, *Numismatique de la Révolution française*.

HANCOCK, JOHN GREGORY (*Brit.*). Son of the preceding, and also a clever Die-sinker, especially noted for his precocious talent. At the age of seven, he engraved a token of uncommon merit, and his subsequent productions, when he was eight and nine years old were of great promise. Unfortunately nothing is known of the subsequent career of this young artist, and it is indeed beyond

comprehension, as Mr W. J. Davis remarks, that all attempts should fail to trace what became of him. Amongst his best known works, the competent token-collector above-named, gives the following : Birmingham Pennies, issued by George Barker — Obv. Bust of William Pitt, Earl of Chatham ; beneath : I. G. HANCOCK SCULP. AGED *** YEARS. R. Blank (only four impressions in tin exist of this piece) ; — Obv. Variety of last bust, with figure 8 in inscription beneath. R. THIS UNPARALLED PRODUCTION OF EARLY GENIUS WAS STRUCK UNDER THE INSPECTION OF GEO. BARKER 1800 ; — Obv. Similar bust ; beneath : BORN 1708 DIED 1788 on raised band R. A beehive and bees, THE WORK OF JOHN GREGORY HANCOCK AGED NINE YEARS 1800 PENNY TOKEN FOR EXCHANGE, crossed laurel-leaves under date ; edge : BY GEORGE BARKER BIRMINGHAM *** (tin and bronze) ; — Obv. DIVA BRITANNIAE : FAVTRIX ARTIVM. Bust of Britannia to r. R. As last, without the beehive and laurel-branches ; VTILE DULCI FOR EXCHANGE ; edge : BY GEORGE BARKER BIRMINGHAM MDCCC in raised letters (24 impressions only, *illustrated*) ; — Another variety, with. R.



Token by J. G. Hancock Junr.



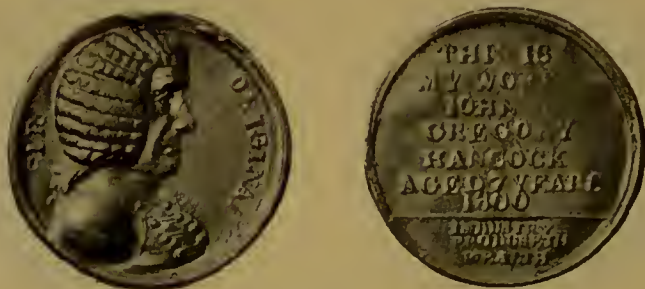
blank, and inscription on edge : I PROMISE TO PAY ON DEMAND THE BEARER ONE PENNY. "Pye tells us that doubts having been expressed as to the bona-fides of this work being that of young Hancock, induced his father to make an affidavit that they were entirely engraved by his son ; and the gentleman for whom they were made declares they were perfectly convinced of the truth of this affidavit." (Davis, *The Token Coinage of Warwickshire*, p. 3). Obv. Bust to l. ; on broad rim : THE WORK OF JOHN GREGORY HANCOCK AGED 9 YEARS** ; under the bust : FROM A MODEL BY I. G. HANCOCK SEN. R. TO ENCOURAGE A RARE INSTANCE OF GENIUS THIS COIN WAS STRUCK FOR T. WELCH BIRMINGHAM 1800 in nine lines ; edge : PENNY TOKEN PAYABLE ON DEMAND

(*illustrated*); — A variety of the last without inscription and with R. blank; on edge : ON DEMAND I PROMISE TO PAY THE BEARER ONE PENNY. Birmingham Halfpennies : Obv. SIR



Token by J. G. Hancock Junr.

ORIGINAL. Bust to r., with wig; to r. I. G. H. R. THIS IS | MY WORK | JOHN | GREGORY | HANCOCK | AGED 7 YEARS | 1800. In exergue : INDUSTRY | PRODUCETH | WEALTH (Copper and brass, *illustrated*); — Obv. W. SHAKESPEARE.



Token by J. G. Hancock Junr.

Bust of Shakespeare to l.; beneath : I. G. HANCOCK AGED 7 Y'S. R. As last (Copper and brass).

BIBLIOGRAPHY. — W. J. Davis, *op. cit.* — Pye, *op. cit.* — H. A. Grueber, *B. M. Guide, English Medals*, London, 1891.

HANCOCK, JOHN (*Brit.*). Medallist, or Publisher of Tokens and Dealer, of the end of the eighteenth century. On his tokens, apparently engraved by him, he styles himself Umbrella maker and Dealer in Coins and Medals, of Leather Lane, Holborn, London.

HANCOCK, THOMAS (*Brit.*). This Engraver's name or signature occurs on two medals I have met with : William, third Viscount Dudley and Ward, his munificence, 1817; — and Joseph Hume.

HÄNDL, ANDRÄE (*Austr.*). Mint-warden at Vienna, 1587; then Mint-master, 1605-1611. In 1617, he received an annual pension of 300 florins for his twenty-five years' service, and in 1621, he was elected Master of the Spanish Mint set up at Vienna by Count Ognat, and struck 48 Kreutzer pieces and Kipperthalers, dated 1622.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten an J. Newald's Publicationen*, etc.

HÄNDL, THOMAN (*Austr.*). Mint-warden at Vienna, *circa* 1570; received in that year a commission, in conjunction with Mint-master Hartmann, to strike 102 Marks 12 Loths of gold in Ducats, and 19 Marks 12 Loths of silver in Thalers. On the 29. June 1584, Händl was raised to the post of Mint-master. He died in 1587.

BIBLIOGRAPHY. — C. Oesterreicher, *op. cit.*

HANDMANN, JOHANN JAKOB (*Swiss*). Medallist and Coin-engraver,



Thaler and Half-Thaler of Basle, by Handmann.

who was working at Basle, *circa* 1740-1770. His signature occurs as H., I.H. or I.HM. on coins and Prize medals. The Wunderly von Muralt collection contained the following examples of Handmann's work: BASLE. Thaler in gold, 1741 (weight of 20 Ducats); — Quarter Thaler in gold, 1740 (weight of 4 Ducats (3 var.)); — Double Thaler, 1741; — Thaler, 1741; — Thaler, 1756 (3 var.);

— Half Thaler, 1741 (4 var. *one illustrated*); — Prize Medal of 1769 (signed : HANDM.); — Prize Medals (3) of 1770, with Mercury and Minerva; and in the Townshend Cabinet, bequeathed to the South Kensington Museum, are two undated Half and Quarter Ducats of Basle, signed H; — Double Thaler, 1741; — Thalers, 1741, 1756; — Half Thalers, 1741, 1765; — Quarter Thalers, 1740, &c.

J. J. Handmann also cut seals.

BIBLIOGRAPHY. — Bolzenthalt, *op. cit.* — Tobler-Meyer, *op. cit.* — Nagler, *Monogrammisten*. — R. Stuart-Poole, *Catalogue of Swiss Coins*, London, 1878.

HANDMANN, J. (*Swiss*). Probably the son of Johann Jakob Handmann; worked at Basle between 1770 and 1798, as Coin-engraver at the Mint, Medallist, and Seal-engraver. His signature appears on the following coins : Thaler, 1785, 1793; — Half Thalers, 1785, 1786; — and on the Medal of Merit of 1791 and 1792, in gold and silver, granted by the City and Republic of Basle for services in the field. To this engraver are ascribed the Thalers and Half Thalers of 1798, struck at Basle and Soleure, for the Government of the Helvetic Republic, but it is not impossible that the signature H on these coins stands for J. F. Hueber, who also



Thaler of 40 Batzen of the Helvetic Republic, 1798.

worked at Basle at the end of the eighteenth century in the capacity of Medallist and Coin-engraver.

Although very few coins bear Joh. Jak. Handmann and his son's signatures, it is quite likely that they engraved a great many of the dies for the coinage issued at Basle between 1740 and 1798, especially of the smaller denominations.

BIBLIOGRAPHY. — As above.

HANDS (*Brit.*) Die-sinker of the end of the eighteenth century, who resided at Sheffield, and engraved a number of Halfpenny

Tokens for currency at that town, in 1794. Three types are illustrated in Pye, *Provincial Copper Coins*, Pl. 44, n^{os} 4, 5 & 6.

HANES, GUILLAUME (*French*). Goldsmith and Coin-engraver to the Duke of Lorraine, René II., *circa* 1484-86. He was commissioned to cut seals for the Duke, and was paid "28 livres tournois in XV escuz d'or" for this work. It is possible that Hanes engraved the coinage of Gros doubles, Gros simples, Half Gros, Blancs and Mailles issued according to an order of the 3rd November, 1484. The Master of the Mint at Nancy at this time was Jehan Polde.

BIBLIOGRAPHY. — Lepage, *Graveurs de Monnaies et Médailles des Ducs de Lorraine*, Nancy, 1875.

HANF, JOHANN ADAM (*Germ.*). Medallist, and Coin-engraver of Bayreuth, born in 1715, died in 1776. His signature occurs on Brandenburg-Bayreuth Ducats, Thalers, &c. of 1742, 46 and 52. Ammon mentions that he cut dies for the coinage issued at Bayreuth and Stuttgart between 1750 and 1770. A Portrait-medal of Frederick, son of the Markgraf George Frederick, commemorating his election to the Captaincy of the Franconian Circle, 1742, is signed **HANF**. On other medals and coins, the Engraver's signature is **H.**, or **H. Fe.**, or **HANF F.**

BIBLIOGRAPHY. — Ammon, *op. cit.* — Dr Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Spiesen, *Brandenb. Münzbelustigungen*, Pl. III, 76, 89. — Nagler, *Monogrammisten*.

HANFELDER, WOLFGANG (*Germ.*). Mint-master at Dachsbad, 16. Feb. — Aug., 1622.

BIBLIOGRAPHY. — C. F. Gebert, *op. cit.*

HANGLAISE, JEAN FLEURY (*French*). Sculptor of the second half of the nineteenth century, who executed Portrait-medallions, amongst others one exhibited at the Salon of 1872 of M^{lle} de Saint A***. He was born at Toulon-sur-Arroux, but resided at Paris.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

HANHARDT, SAMUEL (*Swiss*). Medallist and Coin-engraver who worked at Basle, *circa* 1654. He is the author of the so-called "Glückhennen Thaler" in gold, of Ten Ducats' weight, with view of City on obv. and hen sitting on R., signed on both sides **SH**, and of which there are the subdivisions, probably by the same artist but without his signature. Hanhardt executed also the well known religious Double Thaler of Basle, undated, with view of City on obv. and the Judgment of Solomon on R. According to Tobler-Meyer, this Engraver was a native of Steckborn.

BIBLIOGRAPHY. — Reg. Stuart-Poole, *Catalogue of Swiss Coins*, London, 1878. — Tobler-Meyer, *Katalog der Wunderly von Muralt Sammlung*, Zurich, 1896-8.

L. FORRER. — *Biographical Notices of Medallists.* — II.

HANIN, GUYOT DE (*French*). Coin-engraver at the Royal Mint of Paris, who worked for Lyons, *circa* 1412-1427. M. Rondot quotes the following extract from a document of 1415 :

“ 3 janvier 1415 (1416). Guiot de Hanin, tailleur de la monnoye de Paris, apporta au comptoir (des généraux maîtres de monnaies) une paire de fers à or et deux paires à grans blancs, tous près à monnoyer, lesquels lui avaient esté ordonnez de faire pour porter à Lyon pour ilec édifier une monnoye de nouvel ”.

BIBLIOGRAPHY. — Abbé Migne, *Dictionnaire d'Orfèverie*, Paris, 1857. — N. Rondot, *Graveurs lyonnais*, Mâcon, 1897. — Archives nationales, Z 1^{b2}. Bibliothèque de la Sorbonne, Ms H1, 9, n^o 174, fo 107^{vo}.

HANISCH, VALENTIN (*Germ.*). Mint-master at Reichenstein, 1585-1596.

HANKMANN, HANS HEINRICH (*Germ.*). Mint-master at Idstein (Nassau), 1692. Distinctive mark : H(?)—H.

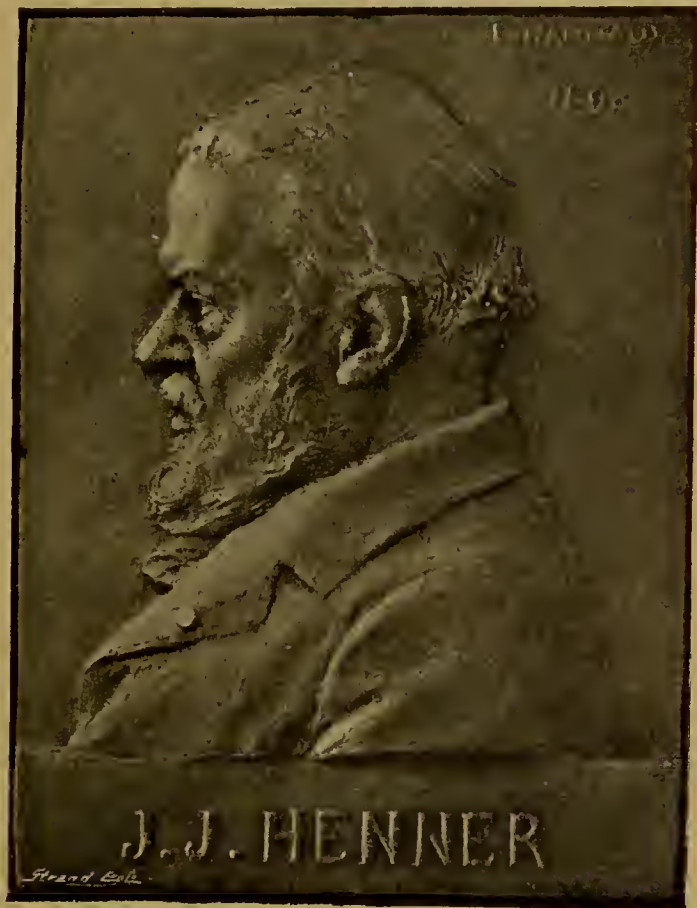
BIBLIOGRAPHY. — Julius Isenbeck, *Das Nassauische Münzwesen*, Wiesbaden, 1879.

HANNEAUX, E. (*French*). Contemporary Sculptor and Medallist, residing at Paris, 11 Impasse Rousin (152, rue de Vaugirard). He entered the École des Beaux-Arts in 1876, and is a pupil of Dumont, Thomas and Bonnassieux. In 1887 he obtained the first second Grand Prix de Rome, and in 1884 he was awarded a Medal of the 3rd Class at the Salon of the Société des Artistes français for a statue in plaster representing “ The Woodcutter ”. His group “ Le Drapeau ”, which was acquired by the State, won for him a medal of the 2nd Class, and in 1894 he received the medal of the 1st Class for a marble statue “ La Mort d'Orphée ”, which is now exhibited at the Luxembourg Museum. It is only of recent years that the artist has made himself conspicuous as a Medallist ; several of his Portrait-medallions and plaques may be seen at the Luxembourg Museum ; amongst others : J. J. Henner, the celebrated Painter (*illustrated*) ; — Mgr. Dupont des Loges, Bishop of Metz ; — Sebastien Le Clerc, the Engraver, &c. ; and various compositions. Mercury and Bacchus ; — Nereides ; — An Idyl ; — Love and Music, &c.

“ La Plaquette si vivante, si noble dans sa vérité, de M. Henner, et celle de l'évêque Dupont des Loges, qui semble inspirée par la statuaire de la cathédrale de Reims, peuvent être placées parmi les plus belles œuvres du temps présent. ” (Saunier, *La Médaille française contemporaine*, Art décoratif, Nov. 1901, p. 70).

At the Exposition Universelle of 1900, M. Hanneaux was entrusted with several important works, as for instance, two large angle groups for the Palais du Génie civil and the bas-reliefs of the

pylons of the Château d'Eau, for which works he obtained a Gold Medal and the Knight's cross of the Legion of Honour. He also



Portrait-plaque of J. J. Henner, by E. Hanneaux.

exhibited there : Fleur de Sommeil, marble group (acquired by the State); — Orpheus; — Mercury and Bacchus; — St. Caecilia, high relief.

BIBLIOGRAPHY. — *Information kindly supplied by the artist.*

HANNEMANN, ROBERT (*Russ.*). Medallist, born in 1819, was educated at the Russian technical School for Mining at the Technological Institute, and was attached to the St. Petersburg Mint in 1842. He executed a number of copies of medals of the time of Peter the Great and his successors down to Catherine II.; amongst others I have seen his signature **P. ГАННЕМ.** on the following commemorative pieces : Taking of Azow, 1696; — Building of the Peter the Great monument at Weskowo, 1852 (signed **P. ГАННЕМАЪ**); — Battle of Poltawa, 1709; &c.

It is well known that numerous later strikes of the Russian medals commemorating events of Peter the Great's reign exist, bearing various artists' signatures, but depicting the same types. The best known copyists are J. B. and F. W. Gass, Leefken, S. Judin, P. Mescherjakoff, J. G. Wächter, Simeon and Timothy Iwanoff, A. Ljalin, C. Leberecht, Gouin, O. K. (perhaps Ottfried König), I. K. (perhaps Johann Kittel), J. G. Jaeger, Klimentoff, Wassiljeff, and others.

BIBLIOGRAPHY. — J. Iversen, *Medaillen auf die Thaten Peter des Grossen*, 1872.

HANNEQUIN (*French*). Goldsmith at Aix, circa 1445, is mentioned in Blanchet's list of French Engravers and Medallists of the XV. and XVI. centuries (*Numismatique du moyen âge et moderne*, II, 1890, p. 395).

HANNIBAL, EHRENREICH or **EHRENFRIED** (*Germ.*). Medallist and Coin-engraver, born at Stockholm on the 9th April 1678. He was a pupil of Karlsteen and in 1705 became Medallist to the House of Brunswick at Hanover; later on he was appointed Master of the Mint and Die-cutter of the Clausthal Mint (1713). He died in March 13, 1741, leaving a son, Martin Hannibal, to succeed him in office. Bolzenthal states that his reputation was so great in Germany that he was called upon to work for the Prince-electors of Cologne, the King of Prussia, the Landgraves of Hesse-Darmstadt, and the City of Hamburg. "Mit Recht galt Hannibal für einen tüchtigen Produzenten seiner Zeit", adds his German biographer.

To the English Medallist Series Hannibal has contributed several pieces, which are of course connected with the Hanoverian Royal family: 1705, Marriage of George Augustus, Electoral Prince of Hanover, (afterwards George II. of England), with Princess Caroline of Anspach (2 var.); — 1708, George Louis (afterwards George I. of England), Elector of Brunswick; — 1714, Electress Sophia of Hanover, mother of George I.; — 1714, George I., proclaimed King; — 1714, Coronation of George I.; — 1727, Accession of George II.; — 1727, Accession of Queen Caroline (*illustrated*); — 1729, George II.'s Visit to the Hartz Mines; — 1734, The Weir built at Hameln; — 1734, University of Göttingen instituted (University Prize Medal); — 1737, University of Göttingen opened (3 var.). etc.

On these medals, and others the artist signed his name in various ways: **E. H.**; — **E. Hannibal**; — **Hannibal**; — **HANNIBAL**; — **HANNIBAL F.**; — **E. HANNIBAL**; — **E. HANNIBAL f.**; — **E. HANNIBAL F.**; — **E. HANNIBAL FECIT**.

I have also come across Hannibal's signature on the following medals and coins: 1717, Ducat of Hamburg, commemorating the second Jubilee of the City; — 1705, Medal on the Death of

George William, Duke of Brunswick ; — 1706, Marriage Medal of Sophia Dorothea, daughter of George I. with Frederick William,



Accession of Queen Caroline, by E. Hannibal.

Crown Prince of Prussia ; — 1710, Duke George Louis elected Archtreasurer of Brunswick ; — 1700, Charles XII. of Sweden. R. CONTUITU UNDIQVE VERSUM TUTAE (Hildebrand, *Sveriges och Svenska Konungabusets Minnespenningar*, Stockholm, 1874, I, p. 508, n° 53) ; — 1731, Convention of Vienna, Bust of

George II. R. Neptune (Knyphausen 3201); — 1722, George II, obv. Bust. R. Landscape (Knigge 3244); — George Louis



R. of George II.'s Accession Medal, 1727.

(afterwards George I), undated, obv. Head; beneath : **E. H.**
R. IN RECTO DECVS. Column and landscape (Knigge 2841).

According to Ammon, Hannibal's father was a Painter, and his surname was Martin; his mother's name was Christina Lente, and that of his wife Anna Maria Hollingen.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Ammon, *op. cit.* — Thomsen Catalogue. — Köhlers Münzbelustigungen, P. IX, 9, 49, III, 233, 297. — Numophyl. Burkhard. P. II. — Köhler, Ducaten Cabinet. — Vollst. Braunsch. Lüneburg. Münz und Medaillen Cabinet. — Flad, Berühmte Medaillen. — Lochner, Medaillen Sammlung. — Dr Menadier, Schanmünzen des Hauses Hohenzollern, Berlin, 1901. — Nagler, Monogrammisten, etc. — Knigge, Braunschweig. Medaillen. — Information kindly sent by Herr Sally Rosenberg.

HANNIBAL, MARTIN (Germ.). Son of Ehrenreich Hannibal, and his successor as Mint-engraver at Clausthal, from 1741 to 1748, in which year he died. He was sent by the Hanoverian Court to Sweden to study the art of engraving under the celebrated Hedlinger. His signature **M. HANNIBAL** appears on a medal of 1743, commemorating the Battle of Dettingen (Franks & Grueber, *op. cit.*, II, $\frac{576}{213}$).

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Ammon, *op. cit.* — Köhlers Münzbel., Pl. IX, 112. XIII. Vorrede, p. III. — Vollständiges Braunschweig-Lüneburgisches Münz und Medaillen Cabinet.

HANS (?) (Austr.). Mint-master at Eger, 1485 † 1486.

HANS (*Austr.*). Several moneyers of that name appear in the Vienna Mint documents of the first half of the fifteenth century.

HANS AN DEM CHIENMARKT (*Austr.*). Mint-master at Vienna, 1380-81.

HANS DER STEGER (*Austr.*). Mint-master at Vienna, 1437.

HANSEN, HANS (*Danish*). Also called *Mester Hans*, Mint-master at Bergen, 1527, and Opflo, 1525-35.

BIBLIOGRAPHY. — C. J. Jorgensen, *Beskrivelse over Danske Monter 1448-1888*.

HANS VON FULDA (*Germ.*). Mint-master at Würzburg, in 1407, to Bishop John.

HANSES, GEORG (*Germ.*). Mint-master at Winsen, 29. January 1625 to 1626. Son of Henning Hanses.

HANSES, HENNING (*Germ.*). Mint-master for Nassau-Saarbrück, 1594; 1601-1605, Mint-master at Hildesheim; 1604/5 in the service of Count Simon of Lippe; 1604 also Mint-master at Altona (Holstein) where he remained until 1618. Between 1609 and 1612 he coined money at Altona for Lüneburg, and in 1619 he became attached to the Hamburg mint. In 1622 he was called to Winsen as Mint-master, and died there in 1623.

BIBLIOGRAPHY. — H. Bahrfeldt, *Beiträge zur Münzgeschichte der Lüneburgischen Lande*, Wien, 1893.

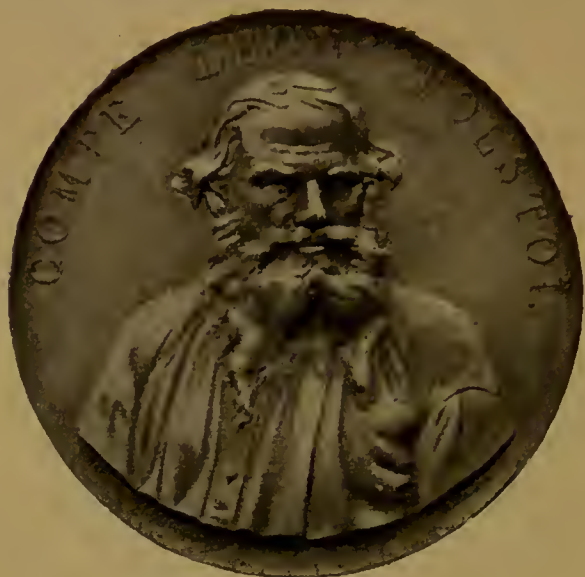
HANTSCH *Vide* **HAUTSCH**. The name of the Medallist Hautsch is often misspelt *Hantsch* in works describing medals by him.

HANTZ, GEORGES (*Swiss*). Contemporary Sculptor and Medallist, Director of the Museum of Decorative Arts, at Geneva; was born at La Chaux-de-Fonds (Canton Neuchâtel) on the 4th of November 1846, from parents of French origin; settled at Geneva in 1869 where he studied at the municipal Schools of art. He became a naturalized Swiss and first started work as an Engraver of decorative watch-cases, obtaining then many prizes and rewards at the various exhibitions to which he sent.

Whilst engaged in artistic pursuits, and at his instigation, the Administrative Council of the City of Geneva founded the Museum of Decorative Arts, of which he became President in November 1885, and he still enjoys that position. The artist was also several times elected President of the *Classe des Beaux-Arts* of Geneva.

The following are the principal medallic works executed by G. Hantz since 1892 : — 1892, Morel Fatio (61 mill.); — 1893, Leo Tolstoï (61 mill., *illustrated*); — Colonel Frey, Federal Councillor (61 mill.); — J. Etienne Dufour, State Councillor of Geneva

(2 var., 61 and 37 mill.); — Adrien Lachenal, Federal Councillor



Count Leo Tolstoy, by G. Hantz.

(61 mill.); — Ruchonnet, Federal Councillor (2 var., 61 and 37 mill.); — 1894. Alphonse de Candolle (61 mill.); — Cardinal Mermillod (61 mill.); — Antoine Carteret; — Belgian Exhibition at Geneva (61 mill.); — Daniel Colladon (61 mill.); — Cantonal Rifle Competition at Lucerne (45 mill.); — H. F. Brandt, Jeton of the Swiss Numismatic Society; — Federal Athletic Fête at Lugano (40 mill.); — Helvetia, Jeton of the "Usine de dégrossissage d'or" of Geneva (31 mill., *illustrated*); — Federal



Helvetia.

Rifle Competition at Winterthur (45 mill.); — Insurance Company "La Genevoise", Jeton (37 mill.); — 1895. Federal Rifle Competition at Rio de la Plata (37 mill.); — 1896. Swiss National Exhibition, Souvenir medal (40 mill.); — Another, edited by the "Usine de dégrossissage" (45 mill.); — Another, official medal

(small size, 45 mill.); — Another, with *R.* of the large medal (62 mill.); — Philatelic Society of Geneva (50 mill.); — Medal of the Swiss musketry instructors (62 mill.); — Rifle Club of Buenos Ayres (37 mill.); — Swiss Postage Stamp Association (45 mill.); — 1897. The Rifle Club “Guidon genevois”; — Centenary of the Independence of Canton Vaud (37 mill.); — 1898. Centenary of the Lausanne Grenadiers (45 mill.); — Inauguration of the Masonic Temple at Geneva, Hiram Festival (37 mill.); — 1899, Prize-Medal of King George I. of Greece with loop for suspension (in commission for His Majesty); — 1900, Bernese Cantonal Rifle meeting at St. Imier (45 mill.); — “Arquebuse et Navigation”, Inauguration of the Hotel (45 mill.); — Rifle Competition of the Lausanne Carabineers (27 mill.); — 1901. Male Choir, with portrait of Attenhofer, the Director; 75th Anniversary; Zurich (37 mill.); — The Swiss Village at the Paris Exhibition, Head of Helvetia *R.* Swiss country-girl in national costume (37 mill.); — J. M. Mörikofer, Jeton of the Swiss Numismatic Society, 1901 (27 mill.); — 1902. Prize Medal of the Thudichum Boarding School “La Châtelaine”; — Jeton of the Watch Factory Patek Philippe & Co of Geneva (37 mill.); — Prize Plaquette for the pupils of the “Pensionnat Hacıus”, Château de Lancy ($39 \times 27\frac{1}{2}$ mill.); — Plaquette of the Swiss note-issuing Banks, with portrait of Friedr. Frei on obv. and *R.* Town hall and Bank of Basle (80 mill.), &c.

Many of these medals are reproduced in the *Revue suisse de numismatique*, *Moderne Medaille*, and the latest works on modern Medallists. The artist is highly praised for originality of style, and he wrote of himself to me : « J'ai poursuivi avec acharnement le but de donner aux objets que nous fabriquons chez nous un caractère national par l'introduction des éléments décoratifs si variés que nous offre notre nature alpestre. »

BIBLIOGRAPHY. — *Information kindly supplied by the Artist.*

HALBECK, JEAN VAN (*Belg.*) Coin-engraver at the Mint of Brussels, 1612-1617. His name occurs also as **HALBRECK**.

BIBLIOGRAPHY. — A. de Witte, *Histoire monétaire des Comtes de Louvain, Ducs de Brabant, et Marquis du Saint Empire romain*, Anvers, 1899.

HANYN, or HAVYN, PIERRE (*French*). 1559-1565. Medallist of the third quarter of the sixteenth century, known by two jetons : 1558, Jeton for the Confraternity of Notre Dame-de-Bonne-Délivrance; legend : ST. ESTIENNE DES GRÈS; — 1565, Jeton for M^e Pétre mole, Advocate to the Parliament; — 1561, Jetons for Queen Mary Stuart; — 1563, Jetons for Cardinal, Charles of

Lorraine. One of his ancestors (?), Guyot de Hanyn was Engraver at the Paris Mint.

BIBLIOGRAPHY. — A. Barre, *Noms de graveurs en médailles de la Renaissance française et indication de quelques-unes de leurs œuvres*, Ann. soc. num., 1867. — F. Mazerolle, *Les Médailleurs français du XV^e siècle au milieu du XVII^e*, Paris, 1902.

HAPP, HANNS GEORG (*Germ.*). Mint-administrator at Onolzbach in 1623.

HARBACH, CASPAR (*Danish*). Medal-engraver (or Assayer) to the Royal Court of Denmark, before 1644, in which year he was still living.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Köhler, *Münzbel.* Pl. XII, 146.

HARDEGEN, HARDEG (*Germ.*). Mint-master at Weende near Göttingen, 1621. His initials are said to appear on coins.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

HARDEGG, COUNT FRIEDRICH GEORG (*Austr.*). Mint-administrator at Hardegg, 1618.

HARDEN, ERNEST (*French*). Contemporary Sculptor and Medallist, born at Paris, pupil of his father and Millet, resides at Aulnay-les-Bondy (Seine), Villa des Petits Ponts. At the Salon of 1901, he exhibited a frame of four silver medals.

HARDER, HANNS (*Austr.*). Mint-warden at Linz, 1548, Mint-administrator at Prague, 1561, and still in office in 1578. His special mark appears on coins, first as a griffin's head, then as Φ or ϕ .

BIBLIOGRAPHY. — Osterreicher, *op. cit.*

HARDER, JOACHIM (*Brit.*). Coin-engraver at the Edinburgh Mint under Charles II. In 1663, he "was instructed to grave and sink



Half Merk of Charles II.

irons agreeable to the circumscriptions and impressions of the severall pieces above-mentioned with all diligence". The coinage in question, for which Thomas Simon prepared the puncheons,

consisted of Four Merk pieces (issued after 1664), Two Merk, One Merk, and Half Merk pieces, struck in compliance with two orders of the Privy Council of 20. Oct. 1663 and 24. March 1664. The dates on these coins are 1664, 1665, 1670, 1673, 1674 and 1675.

Harder only cut dies from Simon's puncheons, and nothing more appears to be known concerning his work.

BIBLIOGRAPHY. — Burns, *Coinage of Scotland*, 1887. — Grueber, *Handbook*, &c.

HARDER, SIMON (*Austr.*). Son of Hanns Harder, Warden at the Mint of Prague, 11. July 1579-1583.

HARDMAN, JOHN & Co (*Brit.*). Die-cutters of Birmingham. This signature occurs on a medal of the Medical Department of Queen's College, Birmingham (*Amer. Journ. of Num.*, 910).

HARDOYN, PIERRE (*French*). Mint-engraver at Angers, before 1558 (according to Barre). Planchenault (*La Monnaie d'Angers*) does not mention him, but gives a **HARDOUIN GUYOT**, 15. November 1558 to 6. August 1563 and a **HAUDOUYN MATHURIN**, who was employed at the Angers Mint some time later.

HARENT, C. (*French*). Mint-master general (?) under Henry IV. of France, end of sixteenth century.

BIBLIOGRAPHY. — F. Mazerolle, *op. cit.*

HARDY, HERMANN VON DER (*Germ.*). Mint-master or Warden at Mellen, near Osnabrück, in the County of Tecklenburg, *circa* 1660.

BIBLIOGRAPHY. — Ammon, *op. cit.*

HARDY, CLAUDE (*French*). Coin-engraver at the Mint of Nancy from 1698 to 1702. "His work," remarks Lepage (*Les Graveurs de monnaies et médailles des ducs de Lorraine*, 1875) "showed taste and intelligence, but his early death prevented him from greater success". His father (?) had occupied a similar post previously (*Vide JEAN HARDY*). Although Rondot (*Les Graveurs de monnaies à Lyon*, 1897) does not appear to have noticed it, I should think this Claude Hardy is the same engraver who was employed at the Paris Mint from 1674 to 1676, cut dies for the coinage of Four Sol pieces issued at Lyons in 1674, and was appointed, by Royal letters of 28th November 1686, Die-cutter and Engraver at the Mint of Lille.

HARDY, JEAN (*French*). First mentioned in 1647 as "Master Goldsmith and Engraver" at Nancy, where he cut seals in commission for Charles IV., Duke of Lorraine. His initials **H. F.** are found on a

small medal or badge of that Duke, with a view of Nancy on R. and the date 1660; Fame hovers above the town and the legend is : FAMA · SVA · CIRC · VIT · ORBEM. (Lionnois, *Histoire de Nancy*, t. II, p. 461). Probably the same artist, who died some time previous to the 11th of October 1684, when his wife received payment of 200 Livres for work done by her late husband, is the author of the following medals which were engraved in commission for the Paris Medal Mint : Portrait of the Duc d'Amville; legend : FR. CHRIST. DE LEVI D.D. DAMPVILLE P. FRANC. PROREX AMERICÆ; signed : J. HARDY, F. 1658; — Bust of Louis XIV.; signed : HARDY, F.; — Portrait of Gaston of Orleans; signed : HARDY, F.

Bolzenthall is evidently in error when he gives the year 1669 as the date of Hardy's death.



Dampville, Viceroy of America, by J. Hardy.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Lepage, *op. cit.* — J.-J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1888, p. 311. — C. Wylls Betts, *American Colonial History illustrated by Contemporary Medals*, New-York, 1894.

HÄRLEMANN, JOHANN VON (*Germ.*). Eighteenth century Medallist, and pupil of the celebrated Medallist Hedlinger. He died quite young. Also **HORLEMAN**.

HARLEY, SIR ROBERT (*Brit.*). Master of the Royal Mint in London, from the first to the eleventh year of Charles I. and again from the eighteenth year to the end of the reign. He was relieved of his functions, with other officers of the mint, soon after the King's death, Dr Aaron Guerdain being appointed his successor by the Commonwealth. He had refused to comply with an order of the House, deciding "that money of gold and silver should be

coined with its own style and authority, the type and inscription having been settled by a resolution of the 25th of April and an Act of the 17th of July, 1649.”

BIBLIOGRAPHY. — Ruding, *op. cit.* — Kenyon, *op. cit.*, p. 166.

HARNISCH, JOHANN BAPTIST (*Austr.*). Medallist of the first quarter of the nineteenth century, resided at Vienna, and was Director of the School of Engraving, died in 1826 (according to Bolzenthall). Schlickeysen gives his date as 1785-1833, erroneously I believe. Very little appears to be known about him, except that between 1812 and 1826 he was Court Medallist and between 1808 and 1812 Coin and Medal-engraver at the Vienna Mint.

By this artist are : Marriage of the Empress Marie-Louise, 1810; — Foundation of the Polytechnic Institute; — Medical Faculty of Buda-Pest, 1819; — Foundation of the Bank Buildings; — Foundation of a Veterinary College at Vienna, 1823 (in Boston Collⁿ); — Entry of the Emperor Francis II. into Vienna, 16. June 1816; — Carolina Augusta of Bavaria, Empress of Austria, and fourth consort of Francis II.; — Frederick VI., King of Denmark, Medal of Merit, 1814; — Francis Neumann, Director of the Viennese Coin Cabinet, 1816; — First Ascent on the Gross-Glockner, 1799; — Rudolph, Count of Wrba, 1817; — Foundation of the Kaiser Joseph Academy at Vienna, 1785; — Convention Thaler of 1820; — Medal for Valour in the field, 1805; — Marriage of Napoleon and Marie-Louise, 1810; — Visit of Alexander I. of Russia to Vienna, 1814; — Visit of Frederick William of Prussia to Vienna, 1814; — Visit to Vienna of King Maximilian of Bavaria, 1814; — Visit to Vienna of King Frederick of Wurtemberg, 1814; — Visit to Vienna of King Frederick of Denmark, 1814; — Prize Medal of the Copenhagen Academy of Fine Arts; — Prize Medal of the Rifle Meeting at Innsbruck, 1816; — Return of Emperor Francis I. to Vienna, 1816; — Marriage of Francis I. with his fourth Consort, Carolina Augusta of Bavaria, 1816; — Lemberg University Rectorship, 1817; — Journey of Francis I. to Italy, 1819; — Journeys of the Emperor and Empress of Austria in Italy, 1819; — Rectorship of the Pesth University, 1819; — Prize Medals for the Theological, Legal, Clinical, &c. Students of Pesth University; — Archduke Rudolf Franz, Cardinal Archbishop of Olmütz, 1819; — The Viennese Conservatoire, 1821; — Visit of the Emperor and Empress to Pressbourg, 1825; etc.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Domanig, *op. cit.* — Edwards, *Napoleon Medals*, &c. — Fiala, *op. cit.* — Domanig, *Katalog der Münz- und Medaillen-Stempel Sammlung des K.K. Hauptmünzamt in Wien*, 1901.

HARNISCH, JOSEPH (*Austr.*). Mint-engraver at Vienna, 1827-1835, 1844-1848.

HARNISCH, MATHIAS (*Austr.*). Mint-engraver at Vienna, 1833-1835, 1844-48.

HARPER (*Germ.*). Painter of the first half of the eighteenth century, designed several medals, amongst others that commemorating the Marriage of Princess Charlotte at Berlin, 1733 (engraved by Koch) and several Accession medals of Frederick the Great, executed by L. H. Barbiez and other Medallists.

BIBLIOGRAPHY. — Menadier, *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901.

HARPER (*Brit.*). London Die-sinker of the beginning of the nineteenth century. I have met with his signature on a Volunteer's Medal (Reward of Merit) of the 4th Reg^t Loyal London Volunteers, 1804.

HARREWYN, FRANÇOIS (*Belg.*). Mint-engraver at Brussels, 1725-1764. Probably a son of Jean Harrewyn and father of Jean Baptiste H. He was a Copper-plate Engraver; pupil of Romain de Hooghe. According to some, he was born in 1680; he died in 1764. In 1725, he was appointed Engraver of the coins at the Mint of Brussels, and Engraver of the Emperor's seals. To him was entrusted the execution of the new seals on the death of Charles VI. in 1740. In 1730, he had made a prolonged stay in Portugal, with a special authorization, and did important work for the King of that country.

By François Harrewyn are the two following medals: Princess Caroline of Lorraine; obv. QUAS NUTRIT ARTE; ex.: CAROL: LOT: PRINC: PROTECT. The Princess seated, holding wreath; R. ÆMULA LAURI; ex.: ACAD: CIV: BRUG: BRAVIUM. Tree flanked with two shields representing Architecture and Painting; date M.DCC.LX; — Accession of Maria Theresia, 1744, imitation of the medal by Jacques Roettiers and signed H.

In 1734, Harrewyn's salary amounted to 438 florins.

BIBLIOGRAPHY. — Pinchart, *Histoire de la Gravure des Médailles en Belgique*, 1870. — A. de Witte, *Histoire monétaire*, etc.

HARREWYN, JEAN (*Belg.*). Copper-plate Engraver and Medallist of the second half of the seventeenth century and first quarter of the eighteenth; he was still working in 1723. Pinchart has seen his signature on a Portrait-medal of Princess Anne of Croy; obv. Bust in profile; legend: OBIIT 1660 A AETATIS. 70. R. Crowned shield of arms; legend: ANNA D. G. NAT. DVCISS. SED. POM. &c. ULTIMA HUI. FAMIL. VIDUA ERNESTI PRINC. CROY. The same Engraver is most probably the author of two jetons signed H.F., and issued, one in 1675, by the Council of Finances, and the

other in 1686, by the Castellany of Furnes, with the head of King Charles II.

BIBLIOGRAPHY. — Pinchart, *Histoire de la Gravure des Médailles*, Bruxelles, 1870.

HARREWYN, JEAN BAPTISTE (*Belg.*). Mint-engraver at Brussels, 1764-1783. A son of François Harrewyn, was sent to Vienna in 1753 by the Government of the Netherlands to study the art of engraving, under Matthias Donner, and remained there until 1764. On his return to Brussels, he was associated with his father, and in December 1768 he was appointed to succeed him both as Coin and Seal-engraver at the Mint. The works of this Medallist are of inferior merit. I have found the description of the following : Charles of Lorraine, 1754; — The flourishing State of Belgium. R. BELGICAE FELICITATIS SECULUM NOVUM; — Magistrate's jeton of Bruges; — Magistrate's jeton of the Castellany of Courtrai; — Foundation of the Royal Academy of Sciences and Letters, 1772 (2 var.); — Prize-medal of the Royal Academy; — Foundation of a House of Correction, with bust of the Governor-general of the Netherlands, 1773; — Erection at Brussels of a Statue to the Governor-general, 1775; — The Great Seal of Brabant, 1768, &c.

BIBLIOGRAPHY. — Pinchart, *op. cit.* — Piot, *op. cit.* — *Revue belge de numismatique*, 1891, 1895, p. 297; 1896, p. 349. — A. de Witte, *op. cit.*

HARREYNS. Schlickeysen gives this name as that of a Die-sinker of Brussels, 1777. It is probably an error for Jean Baptiste Harrewyn.

HARRINGTON, LORD (*Brit.*). Harrington farthings constitute the first copper currency issued in England. Montagu, *Copper Coins of England*, p. 6, gives the following particulars concerning these coins. "James I. had seen the advantage of a copper coinage in Scotland, and the beneficial result of the royal issue in Ireland of copper coins bearing date 1601 and 1602. A pattern, presumably for a copper piece, was struck early in his reign, but was not adopted. Harrington



Harrington Farthing.

ton farthings or tokens were then coined, and were so-called from the fact that the original patent was granted to Lord Harrington of Exton, in the county of Rutland, who secured a portion of the

profits of the issue, the remainder being reserved for the King. This patent was granted in 1613. As each coin was to weigh six grains, the profit was immense, and the difference between the nominal and the intrinsic value was so great that forgeries were of the utmost prevalence. Lord Harrington died a few months after the patent was granted, and his son and successor shortly afterwards, and a second grant was made to Lady Anne Harrington, the widow of the first patentee. This was followed by a grant to the Duke of Lennox and others. Gerard Malynes and William Cockayne at first, and subsequently others, became the contractors for the issue. These tokens bear : obv. A crown over two sceptres more or less in saltire : IACO.D.G.MAG.BRI. (or BRIT.). R. A crowned harp. FRA.ET.HIB.REX. ”

BIBLIOGRAPHY. — Montagu, *The Copper, Tin and Bronze Coinage and Patterns for Coins of England*, London, 1893.

HARRIOT, JOHN (*Amer.*). Contemporary Die-sinker of Boston ; author of an unsigned medal of the Boston City Hospital, 1864 (*Amer. Journ. of Num.*, 153).

HARRIS, HENRY (*Brit.*). Engraver at the London Royal Mint, anno 32 of Charles II. He is referred to in 1716 as “ His Majesty’s late (Chief) engraver of public seals ”. Bolzenthall, following Evelyn (*Sculptura, or History and Art of Chalcography and Engraving in Copper*, &c. London, 1662, 1755, &c.) mentions his name as a Medallist, and Babelon (*La Gravure en Pierres fines*, p. 297) places him amongst British Gem-engravers. Apparently none of his works, at least no signed ones, have been preserved to us.

BIBLIOGRAPHY. — Ruding, *op. cit.* Vol. I, p. 45. — Snelling *MS. List.* — Wyon, *The Great Seals of England*, London, 1887.

HARRTUNG, VON (*Germ.*). Sculptor of the middle years of the nineteenth century, whose group “ Vater Rhein und Mosel ” is reproduced on a medal, engraved by Schilling in 1854, to commemorate the Visit to Coblenz of Prince William of Prussia and Consort.

BIBLIOGRAPHY. — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901, p. 118.

HARRUCKER, JOSEF (*Germ.*). Imperial Court-councillor, who in 1713 was ordered to coin into imperial Thalers 81.663 Philippi, 200.000 Guineas and 1970 Pistoles which had been withdrawn at the Augsburg Mint. This was done in conjunction with Prunner, Mint-warden at Hall, and Angermeyer, Mint-warden at Munich, the result being an issue of Thalers to the value of 753239 fl. 35 kr.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten* etc., Mitt. des Clubs der Münz- und Medaillen-Freunde in Wien, p. 154.

HART, LAURENT JOSEPH (*Belg.*). Medallist of the second and third quarters of the nineteenth century; born at Antwerp in November 1810; died at Brussels on the 10th of January 1860. He was a pupil of Braemt, Veyrat and Jouvenel. Before the Revolution of 1830, this artist was attached as Coin-engraver to the Mints of Brussels and Utrecht. Later, he resided at Brussels. His productions were numerous, and some rank above the average in merit. The following are the best known: 1830, Medal for the Civic Guard (2 var.); — To the Defenders of Belgium; — 1831, General Niellon; — Signing of the Treaty of London (7 var.); — 1832, Institution of the Order of Leopold; — Marriage of King Leopold I. (4 var.); — The King and Queen enter Brussels (2 var.); — Anniversary of the 27th of September 1830; — Medallie Award for services rendered during the cholera epidemic; — Siege of the Citadel of Antwerp (2 var.); — 1833, General Niellon; — Convention of the 21st of May (3 var.); — Reorganization of the Chamber of Representatives; — Birth of the Crown-Prince; — 1834, Death of the Crown-Prince; — Laying of the Foundation Stone of the Church of Molenbeek-St. Jean; — Gustaf Wappers; — The Theatre Royal of Antwerp; — The Order of Leopold; — The Order of the Iron Cross; — 1835, Exhibition of Industrial Products (*R.* only); — Another (*R.* only); — 1836, Inauguration of the Railway from Liège to Verviers; — Eugène Verboeckhoven; — 1838, The Masonic Precepts; — Society of Volunteer Light Cavalry; — The Province of Brabant to the Arts; — Jubilee of Notre-Dame d'Hanswyck; — 1839, Baron Stassart (5 var.); — Medal of the Ladies of the Blessed Heart of Mary; — Nicaise de Keyser; — Mathieu Van Brée; — 1840, The Province of Antwerp to Schools (3 var.); — Jeton for the Rubens Celebration; — Portrait-medal of Rubens (6 var.); — Medal for Senators; — Medal for Members of the Chamber of Representatives; — 1841, Prize-Medal for the Exhibition of Industrial Products; — Henri Van Assche; — Foundation of the Church of Borgerhout; — Prize-medals (2 var.) for the Industrial Exhibition; — A. M. Nihoul, Director of the "Harmony" of Tongres; — 1842, Death of the Duke of Orleans; — Defacqz, Grand Master of the Masonic Order (6 var.); — J. P. Cluysenaar, Architect; — 1843, Communal Fête at Vilvorde (2 var.); — Seal of the Lodge "Grand Orient de Belgique" (*R.* only); — Masonic Reward; — For the Ushers of the Bibliothèque royale; — For the Congregation of Mary, founded by the Jesuits of Brussels; — Fine Art Exhibition at Antwerp; — Landing of Queen Victoria at Ostend; — Queen Victoria at Bruges; — Queen Victoria at Ghent; — Queen Victoria at Brussels; — Embarkation of Queen Victoria at Antwerp; — Inauguration of the Railway from Verviers to Aix-la-

Chapelle; — Jetons (2 var.) on the same event; — 1844, Foundation of Brussels Warehouses (2 var.); — Arrival of H. M. Frederick-Augustus, King of Saxony, in Belgium; — Inauguration of the Casino at Courtrai; — Inauguration of the Railway uniting the Rhine with the Escaut; — First Communion Souvenir (3 var.); — 1845, The Belgian Liberals to Eugène Sue; — Eugène L^{al} F^s Ch^s, Prince de Ligne, Belgian Ambassador to England, 1838, and France, 1842; — Auguste Wahlen (3 var.); — Shield with the arms of Louvain; — Prize Medal of the City of Louvain for Devotedness, Humanity and Courage (2 var.); — Landing of the Queen of England, and Embarkation, 1844; — 1846, Society of St. Hubert's



Portrait-medal of King Leopold I. of Belgium, by Hart.

Galleries; — Agricultural and Botanical Society of Louvain; — Inauguration of the Railway from Brussels to Paris (2 var.); — Medical Society of Antwerp; — Inauguration of the Antwerp Theatre Royal; — 1847, Portrait-Medallion and Medal of King Leopold I.; — Louis Jacobs, an Antwerp lawyer; — The Royal Arms; — Belgian Industry (2 var.); — Inauguration of the Galleries St Hubert; — Hart's Die-sinking Establishment in the King's Gallery; — Inauguration of the King; — Pattern Five Franc Piece; — Agricultural Exhibition, opened under the auspices of the Government, by the Linnaean Society; — Masonic Medal (Order of the *Agathop* ∴ *Ménagerie*); — Fruit and Flower Exhibition in

the St. Hubert-Galleries; — Medal of Pius IX.; — 1848, Prize-medal for Cattle-breeding; — The “Garde civique” of the Kingdom (2 var.); — Inauguration of the statue of Godefroy de Bouillon; — Inauguration of the new Palais de Justice at Mons; — The second Grand Master of the ORDRE DES AGATH ·· MÉNAGERIE (very rare); — 1854, The Crimean War (2 var.); — 1855, J. de Pélichy-van Huerne, Burgomaster of Bruges; — Victor Emmanuel II., King of Sardinia, later of Italy; — Society of Medical and Natural Sciences of Brussels; — Medical Society of Antwerp; — Cholera in Belgium, 1849 (in Boston Collⁿ); — Dr M. J. Eugène Sue, Paris; — Dr Rambert Dodsens, Société royale d’Horticulture of Malines (Boston); — Linnæus (Linn. Society of Brussels).

Hart’s last work is a medal with bust of Leopold I. dedicated to the National Congress and Constitution; its diameter is 150 mill. and at the time (1859) it was the largest medal ever struck (*obv. illustrated* $\frac{1}{2}$ size).

BIBLIOGRAPHY. — Immerzeel, *De levens en werken der hollandsche en vlaamsche kunstschilders, beeldhouwers, graveurs en bouwmeesters*, Amsterdam, 1843, t. II, p. 17. — C. P. Serrure, *L. I. Hart*, *Revue belge de numismatique*, 1847, p. 290; 1850, p. 195. — *Histoire numismatique de la Révolution belge*. — Guioth, *op. cit.* — Bolzenthall, *op. cit.* — Weber, *Medals and Medallions of the nineteenth century*, &c. — *American Journal of Numismatics*.

HARTENPECK, PETER (*Germ.*). A Portrait-medal of Archduke Maximilian, Grand Master of the Teutonic Order, bearing the date of 1604, is signed by this artist, who was Coin-engraver at the Mint of Hall from 1. April 1595 to 16. April 1616, the date of his death. He succeeded Wolfgang Eggl, Seal-engraver, and in 1597-1612 his yearly salary was 150 Gulden. On May 23. 1603, he received 30 Gulden for altering coin-dies.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884. — Ed. Fiala, *Verschiedenes aus der Haller Münze*, *Num. Zeitschrift*, 1900. — Blanchet, *op. cit.*, II, 378. — *Katalog der Münz- und Medaillen-Stempel-Sammlung des K.K. Hauptmünz-amtes in Wien*, 1901.

HARTMANN, ADAM (*Austr.*). Mint-master at Reichenstein, from 1582 to 1585. The Breslau Coin-engraver Mathias Kauerhase supplied dies for the coinage of Ducats, issued by this Adam Hartmann von Lesdorf.

BIBLIOGRAPHY. — Fiala, *Beschreibung der Sammlung Böhmischer Münzen und Medaillen des Max Donebauer*, Prague, 1888. — *Schlesiens Vorzeit in Bild und Schrift*, VII.

HARTMANN, ADAM (*Austr.*). Son of the Viennese Mint-master Andrae Hartmann, and Mint-master himself from 1557 to 1579. In 1569 he was commissioned to strike, in conjunction with

Thomas Händl, Warden, 102 Mark 12 Loth of Gold in Ducats, and 19 Mark 12 Loth of Silver in Thalers. He coined silver in 1573 for the widowed Princess Katharina Bathia 19, and is mentioned in numerous Mint documents until 1579, when he was obliged to resign the post of Mint-master. He died in 1582 at the age of fifty.

BIBLIOGRAPHY. — C. Oesterreicher, *loc. cit.*, p. 58. — Dr Friedrich Kenner, *l. c.*

HARTMANN, ANDRAE (*Austr.*). Mint-warden of Vienna, installed in 1523. He cut coin-dies for the Mints of Vienna and Linz. In 1527 he received 66 Fl. 2 Shill. for the engraving of two seals of Ferdinand I. for Hungary and Bohemia. He refused to undertake the working of the Joachimsthal Mint in 1544 for reasons of health, but in 1545 he entered into a contract with the government for the acquisition of the Vienna Mint, and in 1554 (April 6) he was paid for an issue of Hungarian ducats. He died in 1556 and was succeeded by his son, Adam Hartmann. His special mark was a trefoil.

BIBLIOGRAPHY. — C. Oesterreicher, *loc. cit.* — Dr Friedrich Kenner, *Urkundliche Beiträge zur Geschichte der Münzen und Medaillen unter Kaiser Ferdinand I (1520-1564)*, Num. Zeit., 1902.

HARTMAN, CARL GUSTAV (*Swed.*). Medallist of the first half of the eighteenth century; died in 1739. He was a pupil of the celebrated medallist, Karlsteen, and is best known as the author of a series of Medals of the Kings and Queens of Sweden after N. Keder. The following of his productions are described by Hildebrand: John III.; — Gustavus Adolphus; — Christina (2 var.); — Charles XII., Battle of Narva, 1700 (2 types); — Victory of Riga, 1701; — Military Badge of Charles XII. R IE: HOVA EST SOLATIVM MEVM; — Death of Charles XII., 1718 (2 types); — Ulrica Eleonora 1723; — Another of 1729, PIETATI CONSECRATA; — Peace with Russia concluded at Nystad, 1721; — Frederick, King of Sweden, 53rd Anniversary, 1728; — Death of Landgrave Charles of Hesse, 1730; — Frederick and Ulrica Eleonora of Sweden (6 types); — Nic. Keder, Archaeologist of Stockholm, † 1735.

Hartman did some very commendable work, but he did not reach to the excellence of the productions of his master Karlsteen, nor of Hedlinger who succeeded Karlsteen as chief-engraver at the Stockholm Mint, and under whom Hartman worked for many years.

Schlickeysen-Pallmann gives C.G. Hartman's date as 1699-1739.

His usual signature on medals was **C. G. M.** but it also occurs as **C. G. HARTMAN**.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Bolzenthall, *op. cit.* — Hildebrand, *Sve-
riges Konungahusets Minnespenningar*, etc. — Thomsen *Catalogue*. — Nagler, *Mono-
grammisten*.

HARTMAN, ENGEL (*Swed.*). Son of Carl Gustav Hartman, and likewise a Medallist at Stockholm during the first half of the eighteenth century. Ammon mentions that he obtained a poor tuition from his father, but notwithstanding gave signs of ability. His signature E. H. or E. HARTMAN is to be seen on Birthday Medals of Queen Ulrica Eleonora, 1728, 1729, King Frederick, 1728; Portrait-medals of both King and Queen; Accession of Adolph Frederick, Duke of Schleswig-Holstein, to the throne of Sweden, 1743 (2 types), etc. Schlickeysen-Pallmann places the period of Engel Hartman's activity between 1731 and 1760.

BIBLIOGRAPHY. — As above.

HARTMANN, JOSEF (*Swiss*). Mint-master at Lucerne, 1620-1656. He was born in 1593 and died in 1673. By trade he was a Goldsmith like his father. Between 1620 and 1622 he issued coins to the value of 210,800 Gulden.

HARTMANN, JOST (*Swiss*). Mint-master at Lucerne, 1605-1616. He was a Goldsmith and Die-sinker, and is first mentioned in 1579. He died on the 7th April 1616 and was succeeded four years later by his son, Josef Hartmann.

BIBLIOGRAPHY. — *Bulletin et Revue suisse de numismatique*, 1885-1892.

HARTWACH, HANS (*Germ.*). Mint-engraver at Nuremberg, 1580-1585.

HARTWIG (*Swiss*). Die-sinker of the third quarter of the nineteenth century. His full signature occurs on medals and jettons of the National Rifle Meetings of La Chaux-de-Fonds, 1865, Schwytz, 1867, Zurich, 1872, St-Gall, 1874, Grütli Medal, undated, &c.

HARTWIG (*Swed.*). "Fusus ab". Author of a medal of Dr Mathias Riben of Stockholm.

HASARD, JEAN or **JEANNIN** (also called **JEAN HASARD DE PARIS**). Mint-engraver at Troyes, 1359-1360.

BIBLIOGRAPHY. — Rondot, *Graveurs de Troyes*.

HASE, BURKHARD (*Austr.*). Mint-master at Troppau for the Princes of Liechtenstein, 1614-1616; in 1603 he had been Warden of the Mint at Brieg, and from 1616 to 1617 we find him at Rei-

chenstein, 1619-1621 at Oels, 1621-1623 again at Brieg, and after 1623 in the imperial service.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*.

HASE, CHRISTIAN HEINRICH (*Germ.*). Mint-master at Hanover, 1802, and Mint-director 1817; he died in 1818.

HASEROTH, MAX (*Germ.*). Contemporary Medallist, "Hof graveur" at Berlin. He is the author of several medals and plaquettes: Edmund Gustav Dietrich, of the Lodge Archimedes, 1901; — Medal of the Berlin Geographical Society, with portrait of Nachtigall, &c.

HÄSELER, C. (*Germ.*). Medallist of the beginning of the nineteenth century. His signature is found on a Waterloo Medal, given by Duke Frederick William of Brunswick to soldiers in 1815.

HASLINGK, DANIEL (*Danish*). Die-sinker at Hamburg, 1730-46. His signature D.H. occurs on a Medal struck by the Hamburg Freemasons when the Senate of the City forbade them to attend the meetings at the Lodge "Absalom", 1741, and on another struck in honour of the dedication of St George's Lodge in Hamburg. Haslingk was a pupil of Hedlinger; he died at St Petersburg in 1746. *Vide HESLING infra*.

HASLINGK, I. L. (*Germ.*). Die-sinker of the first half of the eighteenth century, whose signature I.L.H. is found on a Masonic Medal struck in 1744 in honour of the establishment of the Lodge "Jonathan the Pillar" at Brunswick.

HASQUIN, JEHAN (*French*). Goldsmith and Seal-engraver at Paris, early part of the fifteenth century.

HASTESANUS (*Ital.*). Die-sinker of the second quarter of the seventeenth century; probably resided at Rome, where he engraved a medal of Pope Urban VIII.

HASTINGS, WILLIAM LORD (*Brit.*). Mint-master at London and Calais, under Edward IV., *anni* 1-16. "Of the King's peculiar munificence the same year he had a grant of the office of Master of his Mint in the Tower of London, and Town of Calais, for twelve years" (*Dugdale's Baronage*, vol. I, p. 580). "From an Indenture of 4th E. IV. it appears that Lord Hastings was also Keeper of all manner of the King's Eschaunges and Outchaunges in the Tower of London, Realm of England, Territory of Ireland, and Town of Calais" (*Ruding, Annals &c.*, p. 33, note 36).

Kenyon mentions two indentures with Lord Hastings, by which in 1464 and again in 1465, the weight of the silver coins was altered as well as the nominal value of the gold coins.

HATTEN, JEAN VAN (*Belg.*). Coin-engraver and Medallist, died in 1691. He was Philippe Roettier's predecessor at the Brussels Mint, where since 1672 he combined the functions of Engraver-general of the coins of the Netherlands, and Engraver to the Mint of Brussels. Pinchart mentions that he has met with this artist's signature (**I. V. HATTEM**) on a pretty jeton of a member of the Pipenpoy family. De Witte spells his name *Hatten*.

BIBLIOGRAPHY. — Pinchart, *Histoire de la Gravure des Médailles*, Bruxelles, 1870, p. 65. — A de Witte, *Histoire monétaire &c.*

HATTEN, JEAN PIERRE VAN (*Belg.*). Mint-engraver at Brussels, 1685-1695.

HATTON, LORD (*Scottish*). General of the Mint of Edinburgh, *temp.* Charles II. In 1682 he was removed from his office, with Sir John Falconer, Alexander Maitland, and Archibald Falconer, and prosecuted for malversation.

BIBLIOGRAPHY. — Burns, *The Coinage of Scotland*, Edinburgh, 1887, p. 501.

HAUGER, CHRISTOPH SIGMUND (*Germ.*). Bavarian Mint-warden (*circa* 1674) to Count Palatine Philipp Wilhelm of Neuburg, who later became Prince-Elector, 1685-1690.

HAULTEVILLE, PIERRE DE (*Belg.*). Mint-master at Ghent, in conjunction with Jean Rasoir, after November 8, 1426.

HAUPT, G. (*Germ.*). Coin-engraver and Medallist to the Court of St. Petersburg under Peter the Great, in the early period of the eighteenth century, from about 1706 to 1710. His signature **H**, **G.H** or **HAUPT F.** appears on some of the roubles and commem-



Rouble of Peter the Great, by Haupt.

orative medals issued between these two dates. Iversen (*Medaillen auf die Thaten Peter des Grossen*, St-Petersburg, 1872) mentions the

following works by Haupt : Commemorative medals of the Battle of Kalisch, 1706 ; — Prize-medal with portrait of Peter the Great ; — *R.* of Medal on Battle of Leesno, 1708 ; — *R.* of Medal on Battle of Poltava, 1709 (2 varieties) ; — *R.* of Medal on the Equipment of the four Fleets (2 varieties) ; — Roubles dated 1707, 1708, 1709 and 1710 in Russian characters.

Schlickeysen erroneously gives his Christian name as Theodore.

Bolzenthall remarks, in connection with this artist and his contemporary, Gouin : "The genius of Peter the Great who laid the foundation of the fame and power of Russia, darted its revivifying rays on all sides. Some engravers of the coinage in his reign, such as Gouin and Haupt, failed not in attempts to execute some good works ; but later artists found means to preserve in a worthy manner the memory of this celebrated Prince and his successors."

HAUPTMAYER, HANS or **HUBMAYER** (*Germ.*). Seal-cutter at Breslau, 1567 ; he is mentioned in documents of the Imperial Chamber, dated 1578, 1583, &c.

HAUSEN, ELIAS VON (*Germ.*). Mint-warden for Suabia, 1641-1644.

HAUSEN, MARTIN (*Germ.*). Mint-master at Wiesbaden, 1592. He was a native of Cassel.

HAUSMANN (*Germ.*). Contemporary Medallist, who exhibited at Frankfort-on-Main (April 1900) a cast Portrait-plaque of the Prelate Dr Schneider, and another of the Scientist Staniek.

HAUSMANN, CHRISTOPH (*Germ.*). Mint-master at Freiberg, Saxony. 1541. He died in his first year of office, and was succeeded by Hans Weller, or Molsdorf. Also **HAWSMANN**.

HAUSMANN, HANS (*Germ.*). Mint-master at Freiberg, Saxony, 1499-1541. Distinctive mark : a double lily. He coined money under Albrecht der Behertzte, Georg der Reiche and Henrich der Fromme.

HAUSMANN, HANS (*Germ.*). Mint-master at Cassel, *circa* 1572-1610, at the same time as Hans Bauer and afterwards Christoph Traubell.

HAUSSMANN, LUBERT (*Germ.*). Mint-master and Engraver of the coins at the Mint of Mühlhausen, 1616, and at Cassel, 1635-1638.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

HAUSMANN, NICKEL (*Germ.*). Mint-master at Freiberg, Saxony, 1492 or '95 to 1499. Also **HAWSMANN**.

BIBLIOGRAPHY. — Erbstein, *Erörterungen auf dem Gebiete der Sächsischen Münz- und Medaillen-Geschichte*, Dresden, 1888. .

HAUTMANN, MICHAEL (*Germ.*). Mint-engraver at Munich, 1802-1804. *Emil Bahrfeldt ex Mscpt.*

HAUTSCH, GEORG (*Germ.*). Medallist of the end of the seventeenth century and beginning of the eighteenth. He worked at Nuremberg, his native city, from 1683 to 1712, for Kleinert and Lauffer (at the Mint) who issued a series of medals; then he settled at Vienna, where he continued to practise the art of medal-engraving. His private mark was a star, and his signature on medals is generally **G. H.**

To the British medallic series, Hautsch contributed the following medals: 1689, Coronation of William III. (signed on **R.** **L.G.L.** for Lazarus Gottlieb Lauffer, Master of the Nuremberg Mint); — 1690, Amnesty in Ireland; — 1691, Congress of the Allies at The Hague; — 1691, Pacification of Ireland (two types); — 1692, Battle of La Hogue (*illustrated*); — Another, on the same event,



Battle of La Hogue, by G. Hautsch.

R. Fame and Victory with History and Time; — 1695, Namur retaken; — 1697, Peace of Ryswick (two varieties); — 1702, Expedition to Vigo Bay (engraved by Hautsch in conjunction with Georg Friedrich Nürnberger); — 1703, Baron de Cohorn; Bonn taken (signed **JC** on obv. and **G.F.N.** on **R.**); — 1704, Prince Louis of Baden; Battle of Schellenberg; — 1704, Duke of Marlborough; Battle of Blenheim (four types; three of these medals bear a star on truncation, the mark of Georg Hautsch); — 1704, British Victories; — 1706, Battle of Ramillies and Conquest of Brabant (two var.); — 1706, Barcelona relieved and Conquest of Brabant (this medal belongs to the series issued by Friedrich Kleinert at Nuremberg); — 1708, Attempted Invasion of Scotland by the French; — 1709, Battle of Malplaquet; — 1710, Successes of Prince Eugène and Marlborough; &c.

The star, which was the private mark of Georg Hautsch, was adopted by Georg Wilhelm Vestner, after the former's decease in 1712.

By Hautsch are also : 1697, Medal of Emperor Leopold I. and his family ; — 1690, Coronation of Emperor Joseph I. ; — 1703, Charles XII. of Sweden ; his Victories ; — 1704, Victories of Charles XII., 1700-1706 (two types) ; — Undated, Charles XII. of Sweden, R. PAR ANIMO ROBVR ; — 1688, Capture of Stuhlweissenburg by the Emperor Leopold I. ; — 1690, Coronation of Leopold's third consort and son Joseph I. ; — 1701, Coronation of Frederick I. of Prussia ; — 1703, Medal of Christian Augustus, Count Palatine, on his eightieth birthday ; — 1687, Hungarian Coronation of King Joseph I. at Presburg ; — 1691, Portrait-medal of John George IV. of Saxony ; — Religious Medal, obv. Tobias and Samuel R. Joseph and Daniel ; — Various Medals on the Devastations by the French on the Rhine ; — Medals on various Events in Hungary ; — Nuremberg " Rathhaus Thaler " ; — Double Thalers of Nuremberg with busts of the Emperor Joseph, and Charles VI., various dates (signed H) ; — Leopold I. and consort Eleonora Magdalena Theresia, 1676 ; — Genealogical Medal of 1697 ; — Capture of Landau, 1702 (2 var.) ; — Another, of 1704 ; — Another, of 1709 ; — Franz Eusebius Thrautson, Count von Falkenstein, 1715.

Hautsch also engraved coin-dies. His signature occurs on Thalers of Christian Ernst, Margrave of Brandenburg (according to Ammon). He was a pupil of Wolrab.

Hautsch signed : **G. HAVTSCH** — **G. H.** — **H.** — **℥.**

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Singer, *Künstler Lexikon.* — Domanig, *op. cit.* — Franks and Grueber, *Medallic Illustrations*, &c. — Grueber, *B. M. Guide to the Exhibition of English Medals*, London, 1891. — Nagler, *Monogrammisten*, 1881. — *Reimmann Sale Catalogue.* — Hildebrand, *op. cit.* — Fiala, *op. cit.* — Betts, *op. cit.* — *Katalog der Münz- und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamtes in Wien*, 1901. — Kull, *Repertorium*, &c., II, p. 703.

HAVEN, PETER NICOLAUS VON (*Danish*). Mint-master at Copenhagen, 1747-1761. Some of his issues are signed **V. H.** or **P. N. V. H.**

BIBLIOGRAPHY. — Nagler, *Monogrammisten*, Munich, 1881, vol. V, no 1209.

HAVYN. *Vide HANYN.*

HAWKESBURY, LORD (*Brit.*). Mint-master at the Royal Mint of London, under George III., 1799-1801.

HAWSMANN, CHRISTOPH (*Germ.*). Mint-master at Freiberg (Saxony), 1541. *Vide HAUSMANN.*

HAWSMANN, HANS (*Germ.*). Mint-master at Freiberg (Saxony), 1499-1541. *Vide HAUSMANN.*

HAWSMANN, NICKEL (*Germ.*). Mint-master at Freiberg (Saxony), 1492 or 95-1499. *Vide HAUSMANN.*

BIBLIOGRAPHY. — Erbstein, *op. cit.*

HAY, ADELE (*Brit.*). Contemporary Sculptor who has exhibited Bronze Panels in relief; amongst them one entitled "Dawn" at the Royal Academy of 1899. I do not know whether she has produced any models for medallic work.

HAYD, SEBASTIAN (*Austr.*). "Hofpfenningmeister" at Gratz *circa* 1657-1669. Also named **HAYDT VON HAYDTEGG**. He issued Fünzfzehner signed **S. H.** In 1665 he received instructions to coin only Groschen and Kreutzers.

BIBLIOGRAPHY. — Th. Unger, *Kleine Beiträge zur Münzkunde des Kronlandes Steiermark*, 1891.

HAYE, NICOLAS DE LA *Vide* **DELAHAYE** (*Biog. Dict. of Medallists*, I, p. 371).

HAYENEUFVE, JEHAN (*French*). Mint-master at Angers in 1558; he died on Nov. 15, 1558.

BIBLIOGRAPHY. — Planchenault, *La Monnaie d'Angers*, 1896.

HAYM, HANS JACOB (*Germ.*). Mint-master at Roth and Eckersmühlen, 1621-1622; *circa* 1622, in Brandenburg-Anspach.

HAYM, NICOLAS (*Germ.*). Medallist, born at Rome; died in 1730.

HAZEN, JEAN (*Dutch.*). Mint-engraver at Maestricht, 1524-1533.

H ⚡ **B.** (*Vide supra*, p. 356).

For some supplementary information on the Medallist **H** ⚡ **B**'s work, I am indebted to Dr Julius Cahn's valuable monograph: *Frankfurter Medailleure im 16. Jahrhundert*, Frankfurt a. M. 1903.

The critic above-named has not been able to discover the identity of the artist, but he gives Dr Th. Hampe's suggestion that he may have been the Architect and Goldsmith Hans Polsterer or Bolsterer, whose name frequently occurs in Nuremberg official documents and whose period of activity would exactly fit in with that of the Master **H** ⚡ **B.**

The Master **H** ⚡ **B** began his artistic career at Nuremberg. To the period of 1540-1541 belong his three medals of Nuremberg celebrities: Christoph Scheurl, Christoph Tetzl and Mathes Hes; also a model in hone-stone of Ursula Dürr. In 1546, we find him in Frankfort-on-M., and of this year are the two unique medals in the Viennese Museum depicting the sisters Ursula and Amalie, Countesses of Solms-Lich, also that of their mother, Countess Margaret. The other Frankfort productions of this Medallist are all of 1547: Justinian von Holzhausen; — Johann Fichard and consort Elisabeth; — Georg von Holl (original lead model, unsigned, in Berlin Museum); — Lorenz Müller and Consort Margarethe; — Anna Rauscher (original model, in a private collection at Frankfort).

In 1548, the master $\text{H} \text{ } \text{H} \text{ } \text{B}$ executed the fine Portrait-medal of Charles V., obv. * CAR·V·ROM·IMP·AVG·HISP·REX·CATHO·DVX·AVST. Bust of the Emperor to r. in beretta and furs; on truncation $\text{H} \text{ } \text{H} \text{ } \text{B}$. R. QVOD IN CELIS SOL HOC IN TĒRA CÆSAR·EST·A° 1548. Crowned double eagle between two pillars; above * PLVS—VLTRA * 49 mill.

Between 1551 and 1555, the artist was again at Nüremberg, and in addition to the medals of that period generally known as his, Dr Cahn describes and illustrates an unpublished Portrait-piece in lead of Sieginund von Nanckenreut, 1561 (British Museum).

The Master $\text{H} \text{ } \text{H} \text{ } \text{B}$ was, according to Dr Cahn, a pupil of Peter Flötner, whose style he closely copied. His work, however exhibits characteristics which are peculiar to him, and Dr Cahn remarks in this connection: "Meister $\text{H} \text{ } \text{H} \text{ } \text{B}$ hat einen so eigenartigen, ausgebildeten Stil, dass man bei einiger Kenntnis seiner Arbeiten diese sofort unter anderen erkennen kann, auch wenn sie nicht signiert sind. Besonders bewunderswert ist der dünne, hohle Guss seiner Medaillen, welchen keiner seiner Zeitgenossen in solcher Vollendung zu Stande gebracht hat. Er liebte es, jede Seite der Schaustücke einzeln zu giessen, die dann zusammengesetzt wurden, aber auch allein vorkommen. Der Guss ist so fein ausgeführt, dass selbst die Ornamente der Bekleidung auf den Rückseiten vertieft erscheinen; nachziselirt hat er höchst selten. Das Relief ist meistens nicht sehr hoch, nur auf den frühesten Arbeiten tritt es stärker hervor. Während er die meisten der darzustellenden Personen, der allgemeinen Sitte folgend, im Profil aufgenommen hat, ging er bei seinem zweiten Nürnberger Aufenthalt auch dazu über, sie hie und da halb von vorn abzubilden, bekanntlich eine höchst schwierige Art der Modellierung die nur wenigen Künstlern gelungen ist."

Dr Cahn has always seen the $\text{H} \text{ } \text{H} \text{ } \text{B}$ form of signature on the medals of this Master, where as Erman gives $\text{H} \text{ } \text{B}$.

H. C. *Vide* **H. CHRISTENSEN**. Medallist of Copenhagen, second half of the nineteenth century.

$\text{H} \text{ } \text{C}$ *Vide* **HANS VON CULMBACH**. Medallist of Nuremberg, 1523.

H. C. A. S. *Vide* **HEINRICH CHRISTIAN ANDREAS SIEGEL**. Mint-master at Sondershausen, 1763-1764, and Harzgerode, 1767-1796.

H. C. B. *Vide* **HEINRICH CHRISTIAN BONHORST**. Mint-master adjunct at Clausthal, 1702-1711, Mint-director, 1712-1725.

H. C. B. *Vide* **HEINRICH CHRISTOPH BAUMGARTEN**. Mint-master at Neustrelitz, 1749-1759.

H. C. H. *Vide* **HEINRICH CHRISTOPH HILLE**. Mint-master at Clettenberg, 1684, Arnstadt, 1685, and Brunswick, 1689; died in 1739.

H. C. M. *Vide* **HENNING CHRISTOPH MEYER**. Senior, Mint-warden at Mühlhausen, 1676, Mint-master and Engraver at Kongsberg, 1686-1716.

H. C. M. *Vide* **H. C. MEYER**, Junior. Mint-master at Kongsberg, 1716-1727.

H. C. M. *Vide* **HEINRICH CHRISTIAN MÜLLER**. Mint-master at Herborn, 1682-1684, Eisenach, 1689-1690; Mint-warden at Königsberg in Prussia, 1691; died in 1718.

H. CONR. or **H. C.** *Vide* **HARALD CONRADSEN**, born in 1817. Medallist of Copenhagen; son of **JOHANNES CONRADSEN**, and father of the present Engraver at the Copenhagen Mint.

H. C. R. F. *Vide* **HEINRICH CHRISTOPH RUDOLPH FRIESE**. Mint-master at Goslar, 1734-1764, and during a portion of that time (*viz.* 1744-1749) at Harzgerode and Zerbst, and for one year (*viz.* 1752) at Berlin.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

(**H. D.**) **H.** *Vide* **HANS DOLLINGER**. (*Biog. Dict. of Medallists*, Vol. I, p. 414).

This sculptor's medals are not difficult to distinguish. Only three types are known, of each of which the Berlin Museum has a specimen: 1522, Philip, Count Palatine (three-quarter-length portrait



Portrait-medal of Count-Palatine Philip, by Hans Dollinger.

down to the knees); — 1527, Portrait-piece of the same Prince (*illustrated*); and Portrait-medal of Otto Heinrich, undated.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884.

H. D. *Vide* **HANS DETLEFF**. Mint-master at Rostock, 1623-1630.

H. D. *Vide* **HEINRICH DEPFERN**. Mint-master at Wolfenbüttel, 1585-1593, Goslar, 1590, and Andreasberg, 1593; died in 1612.

H. D. *Vide* **HIERONYMUS DAMISET**. Medallist of Hanau, 1756-1764.

H. D. E. *Vide* **HANS DAVID EMMERT**. Mint-master at Culmbach, 1614-1624.

H. D. F. *Vide* **HEINRICH DANIEL FRIEDERICHSEN**. Mint-master at Lubeck, 1773-1801.

H. D. S. *Vide* **HEINRICH DANIEL STÜMER**. Mint-master at Detmold, 1769-1787.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

H. E. *Vide* **HEINRICH ELBERSKIRCHEN**. Mint-master at Coblenz, 1669-1675.

H. E. A. *Vide* **HEINRICH ERNST ANGERSTEIN**. Mint-master at Coburg, 1686-1705.

HEBENSTREITT, STEFAN (*Austr.*). Assistant Mint-engraver at Vienna, 1756-1768.

HEATON, RALPH & SONS [*See* **MINT** (The) Birmingham, Limited]. This establishment is not to be confused with the late **SOHO MINT**, founded in 1762 by Matthew Boulton, and which, under the name of **JAMES WATT & C^o** failed in 1895, the minting machinery and rolling mills having been secured by the Mint, Birmingham, Limited. For an account of the **SOHO MINT**, *Vide* **BOULTON** (*Biographical Dictionary of Medallists*, Vol. I, p. 117) and **WATT & C^o** (*James Watt & C^o*) *infra*.

The Birmingham Mint has become famous, especially for the manufacture of the subsidiary coins, not only for England and the British Colonies, but also for important powers as Italy, France, Russia, South American Republics, &c. Its history has been closely connected with that of the coinage of this country for nearly a hundred years, having been founded in 1819, and on account of its numismatic interest, I believe it should find a place in the *Biographical Dictionary of Medallists*, although the lives of the individual artists, who have done so much to enhance the reputation of the firm, cannot be retraced here, no documents being available and

no record of their various productions having been kept. The present Directors of the Mint are, unfortunately, unable to give much information on the early working of the establishment, but, thanks to their courtesy, I am enabled to append a list of the various coinages issued by them in later years, and especially within the last three decades.



Exterior view of the Mint, Birmingham, Limited.

“The importance of the varied operations carried on at the Birmingham Mint may be inferred from the fact that the Company holds special appointments as coiners to the British, French, Italian, Russian, and numerous other Governments, and as manufacturers of metals or blanks and minting machinery; and for all these countries respectively, it has been entrusted from time to time with large contracts for the coinage of various metals. The Mint is also largely engaged in other branches of metal manufactures—as metal of all kinds, rolled, strip, sheet, or blanks; metal and blanks for cartridge cases and caps; tubes of copper, brass, and tin, plain and ornamental, and seamless copper tubes, manufactured by a patent process; wire, gas and meter fittings, stove fittings, stamped ornaments, stampings of all kinds, metallic address labels, metal checks, spun copper, &c., &c. In these multifarious departments of metal manufacture the Birmingham Mint holds a foremost place, and the works are an important industrial feature among the products of the Great Midland Metropolis. The Mint is in Icknield Street, once known as the “Old Roman Road”. At the front of the building are offices and warehouses, the minting department is at the back, and the central portion of the works comprises casting shops, rolling mills, engine and boiler houses, &c.” (*Extract from the Birmingham Mint’s Guide*).

The following is a list of the principal coinages which have been undertaken, wholly or in part, by the Company : — Great Britain, France, Italy, Denmark, Republic of South Africa (Transvaal), Burmah, Brazil, Canada, Cyprus, United States of Columbia, Chili, Hong Kong, India, Ecuador, Germany, Guatemala, Guernsey, Hayti, Ionian Islands, Jamaica, Jersey, Liberia, Mauritius, Norway, New Brunswick, Newfoundland, Nova Scotia, Portugal, Paraguay, Prince Edward Island, Quebec, Russia, Roumania, Servia, Bulgaria, Sarawak, British North Borneo, Siam, Straits Settlements, Sweden, Salvador, Tuscany, Uruguay, and Venezuela.

These coinages consist of silver, bronze, nickel and copper coins, some of which bear the Birmingham Mint-mark, a small H in the field.

COINAGES EXECUTED BY THE MINT, BIRMINGHAM, LIMITED

ARABIA. — Silver coinage, 1898, 1900, 1902.

BOLIVIA. — Nickel Coinage of 10 and 5 Centavos, 1892 and 1893.

BRAZIL. — Nickel coins of 400, 200 and 100 Reis, 1901-2.

BRITISH NORTH BORNEO. — One Cent, Arms with supporters.

R. ONE CENT within wreath (signed H), 1882, 1884, 1886, 1894, 1896 ; — Half Cent, similar type, 1885, 1886.

BRUNEI (Sultanate of). Copper Coinage of Cents dated 1304.

BULGARIA. — Copper Coinage of 1881 (10, 5 and 2 Stotinki pieces) to the value of 2.100.000 francs.

BURMAH. — Supply of machinery for the Burmese Mint, 1864. Issue of Rupees and subdivisions of the Peacock type.



Burmese Rupee.

CANADA. — “ Quebec Bank Penny ” Halfpenny Tokens 1852, 1857 ; — Bank of Upper Canada, Penny & Halfpenny, 1854, coinage of Silver 50, 25, 10 and 5 Cents, 1870-75, 1880-1887,

1902; — Coinage of Bronze Cents 1870-75, 1880-1887, 1898, 1900.



Quebec Bank Token.

CHILI. — Centavo and Half centavo, 1851. Bronze Coinage of 1860.

CHINA. — Pattern Dollars and subdivisions in Silver, and Brass Cash. (The whole of the Mint-machinery was supplied by the Birmingham Mint in 1887, capable of coining 2,700,000 pieces per day, and a staff of workmen sent out to instruct the Chinese how to work a Mint in Canton.) — Nankin Dollar and subdivisions in Silver, and Brass Cash. (All the Mint-machinery was supplied by the Mint, Birmingham, in 1897, and workmen sent out to instruct the Chinese.) Mints have also been sent out for Hang Chow and Peking.

COLOMBIA. — Silver coinage of Half Dollar pieces, 1892. Nickel $2\frac{1}{2}$ Centavos, 1881. Nickel $1\frac{1}{4}$ Centavo, 1874.

COSTA RICA. — Silver coinage of 50, 25, 10 & 5 Centavos in 1892 and 1893.

CYPRUS. — Æ . Piastres, Half and Quarter Piastres, 1881 (to the nominal value of £ 550), 1882 (£ 300).

DENMARK. — Bronze blanks for a coinage of 5, 2 & 1 Öre pieces, 1874 and later.

DOMINICA. — Nickel coinage of $2\frac{1}{2}$ Centavos, 1887 and 1897.

EAST AFRICA c° . — Silver coinage of Rupees and Half Rupees, 1888. Copper coinage of Quarter Annas, 1888.

EAST INDIA c° . — Copper coinage of Quarter Annas, 1858.

ECUADOR. — Gold Coinage of Condors 1899 and 1900. Silver coinage of Dollars, 50, 20 and 10 Cents, 1884 and later. Nickel coinage of 5, 1, and $\frac{1}{2}$ centavos, 1886. Æ 2 and 1 Centavos in bronze, 1872.

FRANCE. — Coinage of Æ 10, 5, 2 and 1 Centime pieces of Napoleon III., 1856, 1857 (from dies cut by Barre).

GERMANY. — Bronze blanks for 1 and 2 Pfennig pieces, supplied to the Mints of Berlin, Frankfort-on-Main, Hamburg, and Hanover, 1875 and 1876.

GUATEMALA. — Silver coinage, 1894. Nickel coinage, 1900, 1901.

GUERNESEY. — Bronze coinage, 1885, 1886, 1893, 1898, 1901.

HAYTI. — Billon coinage of the Republic, 1864. Bronze coinage of 10 and 5 Centimes, 1881.

HONGKONG. — Silver and Bronze Coins : 20, 10 and 5 Cents; Cents, 1874; — 50, 10 and 5 Cents; Cents, 1876; — 20, 10 and 5 Cents, 1877; — 20, 10 and 5 Cents; Cents, 1880, 1882, 1892, 1897, 1900, 1901, 1902. Bronze Mills, 1865.

IONIAN ISLANDS. — Bronze coinage of 1862.

ITALY. — Bronze coinage of 1, 2, 5 and 10 Centesimi pieces, 1861 and 1862 (to the nominal value of 16.000.000 lire). Bronze 10 Centesimi pieces, 1868 (5.000.000 lire). Bronze 10 Centesimi pieces, 1893 (6.000.000 lire).

JAMAICA. — Nickel Pennies, Haltpennies and Farthings, 1882.

JAPAN. — Machinery supplied to the Mint at Osaka?



JERSEY. — Bronze coinage of Pence, Halfpence and Farthings, 1877-1887.

LIBERIA. — Silver coinage of 50, 25 and 10 Cents, Bronze 2 and 1 Cents, 1896.

MAURITIUS. — Silver coinage of 20 and 10 Cents, Æ 5, 2 and 1 Cents, 1877, 1882 & later.

MUSCAT. — Coinage of Copper Quarter Annas, 1898.

MOMBASA — Silver Rupees and subdivisions; Æ Quarter Annas, 1888 (*Vide* EAST AFRICA c°).

NEWFOUNDLAND. — Gold coinage of Two Dollar pieces, 1882. Silver 50, 20, 10 and 5 Cents 1872, 1876, 1882 and later.

NICARAGUA. — Silver coinage of 20, 10 and 5 Centavos, 1880.

NORWAY. — Bronze blanks for a coinage of 5, 2 and 1 Ore pieces, 1875 and later.

NOVA SCOTIA. — Bronze coinage of Penny & Halfpenny tokens, 1856.

NYASSA-LAND. — Silver coinage of 1000 and 500 Reis, and Bronze 20 and 10 Reis, 1894.

PARAGUAY. — Bronze coinage of 4, 2 and 1 Centesimos, 1870.

PORTUGAL. — Silver blanks of 500 and 200 Reis supplied to the Portuguese government to be struck in Lisbon, 1892 ; also Bronze blanks of 20, 10 and 5 Reis, 1892.

ROUMANIA. — Bronze coinage of 10, 5, 2 & 1 Bani pieces, 1867 and 1868.

RUSSIA. — Copper coinage of 3, 2, 1, $\frac{1}{2}$ and $\frac{1}{4}$ Copeck pieces, 1895, 1896, 1897, 1898.

SALVADOR. — Nickel coinage of 3 and 1 Centavos, 1889.

SARAWAK. — Cents, Half Cents, and Quarter cents, 1863, 1870, 1879, 1880, 1882, 1884, 1890, 1892, 1896. Silver coinage of 50, 25, 10 and 5 cents of 1900.

SERVIA. — Bronze coinage of 10 and 5 Paras, 1880. Nickel coinage of 20, 10 and 5 Lepta, 1884.



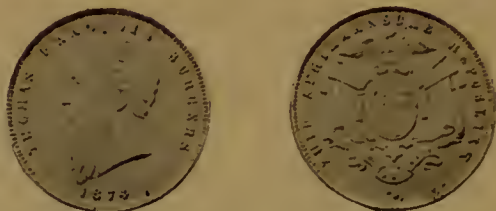
10 Para of Servia.

SIAM. — Bronze coinage of 2, 1 & $\frac{1}{2}$ Atts, 1895. Nickel coinage of 20, 10, 5 and 2 $\frac{1}{2}$ Stangs, 1898.

STRAITS SETTLEMENTS. — Silver coinage of 50, 20, 10 and 5 Cents, 1874, 1876, 1880, 1882, 1897 and 1900, Copper Cents, 1874 & later.

SWEDEN. — Bronze blanks for the coinage of 5, 2 & 1 Öre pieces in 1874 and later.

TRANSVAAL. — (South African Republic). The “Burgers” Pond in gold 1874.



Burgers Pond of 1874.

TUNIS. — Coinage of Æ , dated A.H.1281, of 1, $\frac{1}{2}$, $\frac{1}{8}$, $\frac{1}{16}$, $\frac{1}{32}$, $\frac{1}{64}$ piastres.

TUSCANY. — Copper coinage for the Provisional Government of 5, 2 & 1 Centesimi pieces, 1859.

URUGUAY. — Copper coinage of 4, 2 and 1 Centesimos, 1870.

VENEZUELA. — Bronze and Copper coinage, 1852, 1860.



Centavo of Venezuela.

At various periods, when the Royal Mint, London, was pressed with work, the Birmingham Mint was entrusted with the striking of the English bronze coinage of Pence, Halfpence and Farthings, 1874, 1875, 1876, 1877, 1881.

In 1872, this establishment supplied blanks for the silver coinage of 1872, amounting to £ 1.000.000 nominal value. Testimonials from Sir Charles W. Freemantle, late Deputy Master and Comptroller of the Royal Mint, speak in high praise of the excellence, correctness, and despatch of the work undertaken by the Birmingham mint to his entire satisfaction. In 1874 one hundred tons of bronze coins were executed by contract for the Royal Mint; in 1875 a similar quantity of bronze coins was manufactured, and in 1881 the greater part of an issue of bronze coins to the value of

£ 21,280 were struck at Birmingham. All these coins are distinguished by an “ H ” under the date.



Penny of 1876.

The best known medals issued at the Birmingham Mint within recent years are the following : Visit of T.R.H. the Prince and Princess of Wales to Birmingham, 1874 ; — Queen Victoria’s Jubilee, 1887 ; — Diamond Jubilee, 1897 ; — Peace Medal, on the conclusion of the Anglo-Boer War ; — Portrait-medals of Lord Roberts, General White, etc. (the last three by the Medallist Emil Fuchs, q. v. Vol. II., *Biog. Dict. of Medallists*, p. 166) ; — Coro-



General Sir George White.

nation of King Edward VII., 1902, by George Frampton, R. A. ; — Sir David Salomon’s Medal, 1888 ; —

Some interesting particulars of the process of striking coins are given in the Birmingham Mint’s little Guide, from which I extract the following notes :

“ The dies used by the Mint are all made on the premises by skilled workmen specially employed in this department. Two dies are required for each coin, for the obverse and reverse respectively. The original dies or matrices are made of finest steel, from which punches are taken. Working dies are produced from the latter, thus avoiding great expense and loss of time in engraving. The engrav-

ing of a pair of matrices might occupy an expert die-sinker several weeks, and these might crack in the coining press after a few hours' wear. For this reason "working dies" are used in the press, and original matrices are not employed in this machine.

The mechanical process of "striking" coins is perfectly automatic. The operator simply drops in good blanks, and the powerful — almost noiseless — machinery does the rest. These machines are of the most improved type made by the Company, and supplied to the Royal Mint, London, the Imperial Mints of Canton and Nankin, and many other foreign Governments. They possess great advantages over the old style of coining press, for, besides being silent and automatic, they require no foundation. In each press is a movable steel slide, in the centre of which is a circular hole the size of the die, called a "collar". The blanks to be impressed are placed in a long tube or feeder, constantly replenished as the work proceeds. From this feeder one blank drops into the "collar" with each movement of the steel slide, and, the blow being struck, the blank receives the requisite impression on both sides at once. The coins fall out and are received in a box or receptacle under the machine. The coins having been "struck" are carefully examined, and any defective pieces rejected. Those approved are conveyed to the packing room, where they are counted, weighed, placed in bags, and finally packed in strong iron-bound boxes to be forwarded to their destination".

As a result of the spread of the Arts and Crafts movement all over the world within recent years, the Birmingham Mint has also had to break with the bonds of tradition and adopt modern principles and notions in connection with medallic art. This is sufficiently shown by the employment of such artists as Mr. George Frampton, Mr. Emil Fuchs, and others, who, with one of the foremost living British medallists, Mr. Frank Bowcher, of London, have made themselves the exponents in this country of the French and Austrian Schools. The old classic doctrines will die hard, and perhaps more so at Birmingham than anywhere else, but the rupture, although neither immediate nor sudden, is increasingly felt, and the Mint in Birmingham is leading the way there in the new path. The greatest hindrance to a more rapid evolution and progress lies in the apathy, and even dislike, of the British public in general, to the new style, so-called, which has strong enemies even in the highest quarters. It is however a matter for rejoicing that the medallist's art is in course of transformation in England also, and advancing towards an enfranchisement from the old routine to a better comprehension of Art in that particular domain.

HÉBERT, LOUIS GEORGE (*French*). Sculptor, born at Caen (Calvados) in 1841. He has also cut a number of gems. Amongst his

best known medallie and glyptic works, Chavignerie mentions : 1867, Portrait-medallion of M. B***; — 1870, Medallion representing Medusa; — 1876, onyx camei, comic and dramatic masks; — 1880, Medallion, A Study, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des Artistes de l'École française*, Paris, 1882.

HÉBERT PIERRE (*French*). Contemporary Sculptor, born at Villabé (Seine-et-Oise) on the 31. October 1804; died at Paris on the 15. September 1869. By him are several medallie works : 1850, Portrait-medallion of M. D***; — 1868, Portrait-medallion of M. S***, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

HÉBERT, PIERRE EUGÈNE ÉMILE (*French*). Contemporary Sculptor, son of the last, born at Paris on the 12. October 1828. To this artist we owe : 1867, Poland, bronze medallion, and Portrait-pieces in clay and bronze.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

HECHENGARTEN, PETER (*Austr.*). Mint-engraver at Carlsburg, 1848-1857.

HECHT, ERNST PETER (*Germ.*). Mint-master at Zellerfeld, Brunswick, 1723-1731. Between 1693 and 1714, he filled the post of Mint-master at Leipzig. Distinctive mark : **E. P. H.**

HECHT, JOHANN BENJAMIN (*Germ.*). Mint-master at Zellerfeld, Brunswick, 1739-1769.

HECK, ROCHUS (*Germ.*). Coiner at the Mint of Brieg (Silesia), 1622. An Imperial *Dreier* of 1624 is signed **R. H.**, which initials may stand for Heck.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

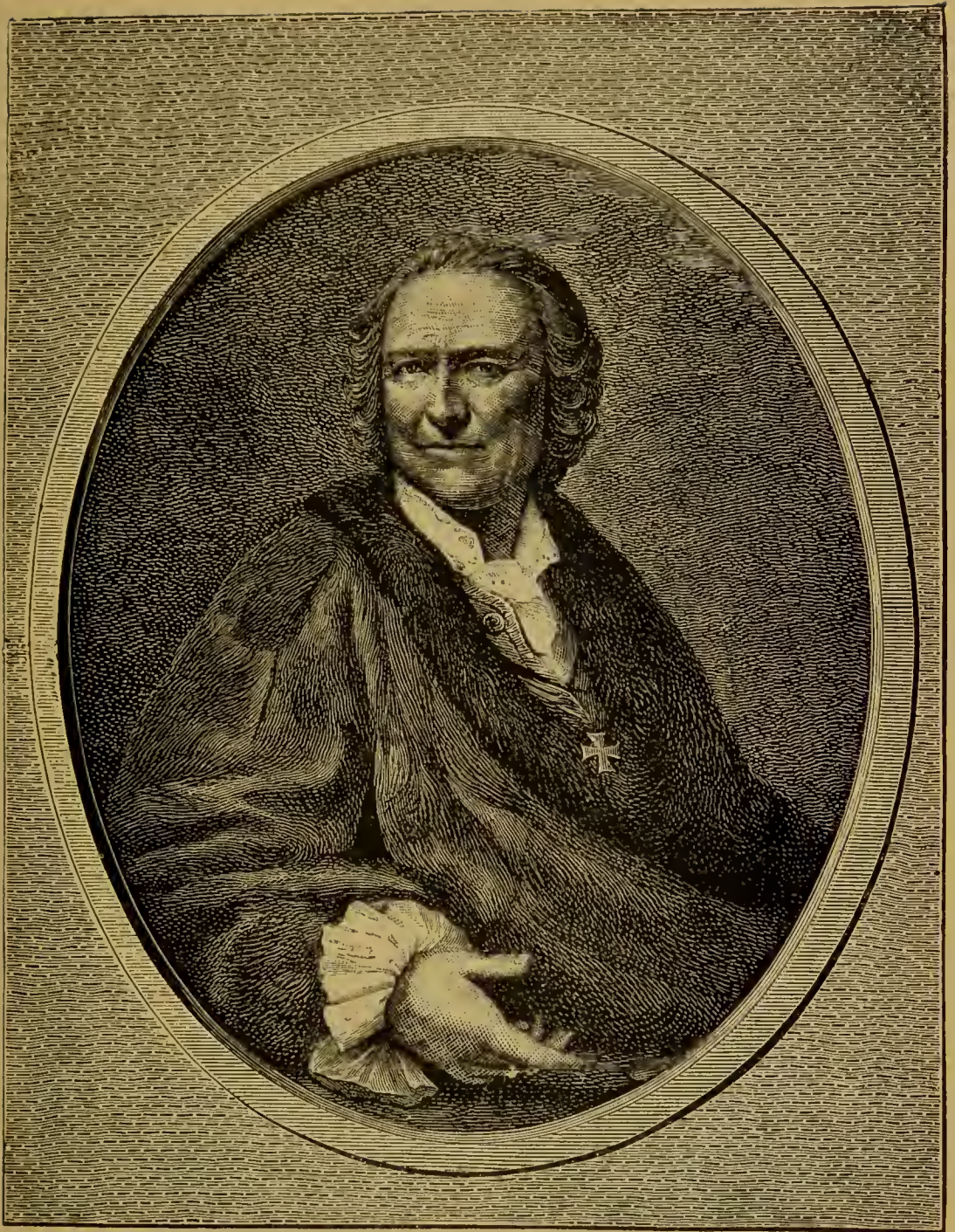
HEDLINGER, JOHANN KARL (*Swiss*). One of the foremost Medalists of the eighteenth century; was born at Schwytz on the 28th of March 1691, where he died on the 14th of March 1771, from a stroke of apoplexy. He claimed descent from the noble *Von Hettlingen* family, whose name was derived from the village of Hettlingen, near Winterthur, in canton Zurich. One of his ancestors settled at Schwytz in 1575 during the religious wars. The name of his father was Johann Baptist Hedlinger, an artist, who between 1700 and 1708 filled the post of Inspector of Mines at Bolentz in Ger-

many; that of his mother, Anna Elisabetha Betschart, a native of Immenfeld. The Medallist was the third of a family of four.

During his residence at Bolentz, Johann Karl visited the schools, studied the classics, and developed uncommon abilities for drawing and engraving, which he learned without a master. On his parents moving to Sion, in canton Valais (1708), he was placed as an apprentice with Wilhelm Krauer of Lucerne, a goldsmith who was at that time Mint-master at Sion. Two years afterwards, he followed Krauer to Lucerne and carried on the trade of a gold-and silversmith at that place. His father died in 1711 and shortly after his mother also. The Toggenburger war put a sudden stop, happily of short duration, to the young man's artistic career. He gallantly fought at Villmergen and saved an officer's life, 25. July 1712. This same year, we find him again with Krauer at Lucerne, who on the 31. March 1713 entered into a contract with the town for the working of the Mint. Hedlinger tells us that he now began to be employed in the cutting of dies for the Lucerne coinage and also engraved medals. One of these, dated 1714, is known, and presents on obv. a view of the city of Lucerne and on R^{verse} shield of arms with two Nimrods as supporters. The Thaler of 1714, Half Thaler of 1713, and Ten-Kreuzer piece of 1715, are most probably his work, and if so, they testify to the skill of the young artist.

In 1715, the Mint-master and City authorities quarrelled over some questions connected with the coinage, the result of which was the temporary closing of the Mint, and Krauer accepted the working of the Mints of Montbéliard and Porrentruy, where Hedlinger was transferred in January 1716. Here he first had the opportunity of drawing from life the portraits of the Rulers of both states for their currency; and here he executed, to use his own words " a *so-called* medal of the Bishop of Basle, " whose seat was then at Porrentruy. A specimen of this medal, dated 1715, may be seen in the Lucerne Coin and Medal Collection; it is of oval shape and in the form of a badge.

The time had come when the young Medallist found out that he could no longer learn anything from his old master, Wilhelm Krauer, and with the desire of increasing his general knowledge and perfecting himself in his art, he set out, on the 26th July 1716, on his European journeyings. His first stopping place was Nancy, where he wished to meet St. Urbain, the famous Medallist, who was then considered as one of the best artists of his time. It appears that St. Urbain at first refused to receive him, but later on engaged him as a die-cutter at the Mint. There he did not stay long, and instead of accompanying St. Urbain to Rome, he preferred to go to Paris, May 1717. His first acquaintance in the French capital was Professor de Lancre, who introduced



Druck von Gebr. C. & N. Benziger in Einsiedeln.

J. C. Hedlinger

Portrait of Hedlinger, after Wyrsh.

him to De Launay, Director of the Medal-Mint and procured work for him there. In 1781, he was entrusted with the execution of a medal for the Duke of Orleans, but suffered the disappointment of being prevented from finishing it in time, owing to illness. During his eighteen months' stay in Paris, the young artist enjoyed the close friendship of Roettiers and de Launay, for whom he is said to have engraved the dies of several medals belonging to the "Medallic Series of Louis XIV". The King presented him with a gold snuff box, as a special mark of favour.

In 1718, Baron Goertz, Minister of Charles XII. of Sweden, who was in the French capital on important affairs of State, and at the same time looking out for young artists on behalf of his Royal Master, met Hedlinger and induced him to accompany him to Sweden, which he willingly did, as for some time he had been thinking of leaving Paris. He however would not accept an engagement until he had had an opportunity of showing to the King some of his work. Charles XII. was so satisfied that he at once appointed him to the post of Chief-engraver at the Stockholm Mint, this post having become vacant through the death of Karlsteen. In a letter to his brother, dated 25. October 1718, Hedlinger wrote: "My circumstances are now in order. I am Medallist to the King and Engraver of the coins, for which I receive a yearly income of 750 Thalers with residence at the Mint."

Not long after Hedlinger's arrival in Sweden, Charles XII. died, but Queen Ulrica Eleonora, his successor, continued to extend Royal patronage to the artist and honoured him with her esteem and special kindness. He engraved a number of portrait-medals of her, as well as of her predecessor, and his signature is also found on coins of that period.

In 1723, Peter the Great sought in vain to attract Hedlinger to St. Petersburg. Notwithstanding the considerable advantages which he would have thus secured, the artist preferred to remain faithful to the Swedish court, to which he was sincerely attached. Three years after, he was granted a lengthened leave of absence to revisit the continent, and especially to study the antiques in Italy. He crossed over to Germany, stayed a little time in Holland and Switzerland, spent several months in Rome, Naples, and other Italian towns, returning via Venice, the Tyrol, Suabia, Bavaria, Austria, stopping at Vienna, and from there going on to Breslau, Prague, Dresden, Leipzig, Berlin, Hamburg and Copenhagen, arriving at Stockholm after eighteen months' absence. During his travels, he made the acquaintance of several artists of mark, notably Solimena of Naples, Rusconi of Rome, Trevisani, Caval. Ghezzi, the antiquarian Ficoroni, and the engraver Jacques Frey. At Rome, he executed the Portrait-medal of Pope Benedict

XIII., from memory, and was decorated by the Pontiff with the Cross of the Order of Christ.

The curious medal with the inscription ΛΑΓΟΜ, engraved by Hedlinger in imitation of the antique, on his return from Italy, is considered one of his best works; and, according to Mechel's testimony, it even deceived antiquarians, until the artist disclosed its authorship. From this period also date the various Jettons commemorating the Commerce, Manufactures, and Mines of Sweden, and the Medalllic Series of Kings and Queens of Sweden to which Daniel Fehrmann, Hedlinger's pupil, largely contributed.



Thaler of Lucerne, 1714.

In 1728, Augustus I., King of Poland, endeavoured in vain to obtain the services of the Medallist, and two years later, the Czarina, Anne Ivanowna, made him an offer of 1000 Ducats per annum, beyond his yearly salary, if he settled at St Petersburg. Finding that she was unable to tempt him, she begged from the King of Sweden that the artist might be spared for a little time,



The "Lagom" Medal, by Hedlinger.

and with the Royal assent, he went to St. Petersburg in 1735, where he engraved a beautiful Portrait-medal of the Empress and

others of various celebrities of her entourage. Two years later he was recalled to Stockholm, and left the Russian Court laden with presents from the Czarina. Further attempts to draw him to St. Petersburg were made by Princess Anne of Mecklenburg, on her accession to the regency, and later, the Empress Elizabeth, also finding it impossible to secure his services, sent him her portrait for a medal, which he executed to her entire satisfaction, "surpassing even the original in its likeness".

Hedlinger had now been 23 years away from his native country; it was natural therefore that he should wish to revisit it, and he was allowed a prolonged leave of absence. During his stay in Switzerland, he married in 1741 Maria Rosa von Schorno, his brother's wife's sister. The next year, he made a journey to Berlin, where the King of Prussia would gladly have retained him; then he went back to Schwytz, resided for two years at Fribourg, and in 1743, returned alone to Sweden, but not to remain very long. The King of Sweden, as a token of his esteem and pleasure at seeing him again, made him a Court Steward and procured his admission to the Stockholm Academy of Sciences. However the news of his wife's illness, and his own failing health, decided the artist to rejoin his family and to seek in retirement the rest which his advancing year demanded. He left Stockholm in November 1745, suffered shipwreck whilst crossing the sea to Copenhagen, and arrived safely at Fribourg on New year's eve 1746. As Chief-engraver at the Swedish Mint he had left his pupil, Daniel Fehrmann, to take his place.

In Switzerland, Hedlinger settled at Schwytz. There he did not forget his favourite occupations, but accepted orders from foreign governments. In 1748 he undertook a short journey to Nuremberg, where he finished the medal of Landgrave William of Hesse-Cassel, which he had begun at Stockholm. While in Germany, he executed another to commemorate the foundation of the Academy of Berlin, of which he was unanimously elected a member. On his return to Schwytz, he engraved a large Portrait-medal of the King of Prussia, and two other medals, one of the Republic of Berne, and the other on the occasion of the Secular Jubilee of the Consecration of the Chapel of Notre Dame des Hermites.

The years 1753, '54 and '55 brought great trials to Hedlinger. His friend, Baron Karl von Horleman, died in 1753; in the following year, his brother, and also his beloved wife, were taken from him. His daughter, the only child of their marriage, proved a solace to the artist in his irreparable loss, and to her he devoted the remainder of his life. Hedlinger has recorded the features of his wife, as well as of his daughter, on several medals.

The Medallist's motto was "Nulla dies sine linea" and to the

end of his career he laboured untiringly and the quality of his work was maintained. His later medals, that of the Academy of Sciences of Stockholm, 1760, the Portrait-medal of George II., 1765, those of the Empress-Queen Maria Theresia, Charles XII., and of the artist's friend, Keder, betray no sign of waning powers.

Hedlinger died at Schwytz, on the 14th of March 1771, from an apoplectic fit, at the age of eighty. "His memory", says Bolzen-thal, "is also to be honoured as a man".

Not long before his death, the artist executed a fine medal of his friend and protector, the Swedish Count Tessin; this piece bears on R. SCULPSIT SENEX | J.C.HEDLINGER. He had also undertaken to give the history of his own country in a series of medals, of which only two were struck, those commemorating the Battle of Morgarten, and Nicolas von der Flüe, &c.

Hedlinger's signature occurs variously as : I. C. H. ; — HEDL.F. ; — G. HEDLINGER ; — G. HEDLINGER F. ; — I. C. HEDLINGER ; — I. C. H. F. ; — I. C. HEDLINGER F. ; — H.

This Medallist, without being the head of a school, had numerous pupils, amongst whom several attained celebrity : Daniel Fehrmann, Chief-engraver and Medallist to the Swedish Court, 1746-1764 ; Nils Georgi, Court-medallist to the King of Prussia, at Berlin, 1747-1782 ; Hartmann, Medallist at Stockholm, † 1739 ; Daniel Hesling, for 12 years Medallist to the City of Hamburg, and who died at St Petersburg in 1746 ; Arbien, Medallist at Copenhagen, † 1760 ; Johann Wickmann, Coin-engraver ; Johann Horleman ; Vol, Medallist at Copenhagen, and others.

"Mit Hedlinger's Tod" remarks Pfarrer Amberg, the artist's latest biographer "schloss ein reiches Künstlerleben, besonders bedeutsam für die Kunstgeschichte der Medaille. Hedlinger war ein Künstler von Gottes Gnaden. Das reiche Talent, womit ihn der Schöpfer ausgestattet, war auf das kräftigste unterstützt von einem unermüdlichen, rastlosen Streben nach Vollkommenheit, nach den höchsten Zielen der Kunst, und dahin brach er sich siegreich Bahn, obwohl ihm als Anfänger ein eigentlicher Lehrmeister fehlte.

"Die eigentliche Grösse Hedlinger's gründet sich auf seine Behandlung der Köpfe, wie schon Kupferstecher Wille richtig bemerkt. Es giebt Reverse dieses Meisters, welche man jetzt mit gemischten Gefühlen betrachten kann, für seine Köpfe aber kennen wir nur das süsse Gefühl des Wohlgefallens, welches sich in seinen besten Werken zur Bewunderung, ja zum Entzücken steigert. Wer Hedlinger's Büsten betrachtet, vergisst den harten Stahl, aus dem sie heraus gemeisselt sind. Es ist als hätten sie gar keine Mühe gekostet und als hätte der Künstler es hier mit einer weichen füsamen Masse zu thun gehabt, der er zwanglos jegliche noch so feine Form verliehen. Und doch, bei aller Weichheit, ist alles so

kräftig, klar und bestimmt. Weich und durchscheinend ist das Fleisch, es ist, als ob organisches Leben darin pulsirte. Ueber den Bildern liegt eine hohe Anmuth und Schönheit, wie ein zarter Hauch auf Rosenblüthen; ihnen hat der Künstler als zweiter Schöpfer Geist und Leben eingegossen. Dazu kommt ein Adel und eine Reinheit der Formen, ein vom höchsten Schönheitssinn geleitetes Masshalten, ein Zug der Würde und Erhabenheit, wie man solches nur in den edelsten Kunstgebilden wahrnehmen kann und wodurch Hedlinger seine Köpfe weit über die Bedeutung des Porträts hinaushebt. Das Relief ist zwar nicht besonders erhaben, und doch erscheint alles rund”.

LIST OF HEDLINGER'S WORKS, ALPHABETICALLY ARRANGED (*The dates indicate the year or period when they were executed*).

Jeton of the Academy of Abo; — Portrait-medalet of Adolph Frederick, Crown Prince of Sweden, and Consort Louise Ulrica, 1744; — Accession to the Swedish throne of Adolph Frederick of Holstein, 1751; — Medalet of Albert, King of Sweden, 1728-45; — Anne, Czarina of Russia; large medal with R. Minerva, 1736; — Another, R. Trophies, 1736-38; — Another, small medal with R. Minerva, 1739; — Commemorative Medal of the Augsburg Confession, 1730; — Building of a Bank at Stockholm, 1730; — Pope Benedict XIII., 1726; — Portrait-Jeton of Saint Charles Borromäus, 1726; — Erich Benzelius, Bishop of Linköping, 1744-45; — Karl Renald Berch, an Antiquarian and friend of the artist; —



Portrait-medal of Karl Renald Berch, by Hedlinger.

Jeton of the Falun Mining Works, 1728-45; — Mining Works of Nordmark, 1726; — The Academy of Berlin, 1747-1748; — Bernese Medal R. VIRTUTI ET PRUDENTIA, 1742-52; — Medalet of Biorno, King of Sweden, 1728-45; — Medalet of Birger, Count of Bialbo, King of Sweden, 1745-60; — Another, of the same King; — Portrait-medal of Count von Biron, 1736-37; — Medalet of Canut, King of Sweden, 1745-60; — Portrait-medal of Christian Louis, Duke of Mecklenburg, 1743; — Christian VI. of

Denmark R. The Fleet, 1732-33; — Another, Accession Medal, 1732-33; — Eleventh Anniversary of King Christian VI's marriage with his consort Sophia Magdalena, 1732-33; — Medalet of Christiern I., King of Sweden, 1728-45; — Medalet of Christiern II., 1728-45; — Medalet of Christina, Queen of Sweden (2 var.); — — Medalet of Christoph of Bavaria, King of Sweden, 1731-45; — Count Gustav Cronhielm, 1731; — Portrait-medal of Elizabeth, Czarina of Russia, 1744-45; — Another, with the Empress represented as Diana, 1736-37; — Medalet of the two Eriks, Kings of Sweden, 1745-60; — Medalet of Erik Aethikus, King of Sweden, 1745-60; — Erik, the Saint, K. of S., 1745-60; — Erik, Lespe, K. of S., 1745-60; — Erik of Pomerania, K. of S., 1728-45; — Erik XIV., K. of S., 1728-45; — Erik, King of Sweden, 1728-45; — Nicholas von der Flüe (two varieties); one with inscription; the other representing his vision, 1728; — Another, medalet with inscription; — Frederick the Great, King of Prussia (two varieties); one with R. Eagle, the other with inscription, 1747-1750; — Frederick, King of Sweden, Coronation Medal, 1720; — Another, Commemorative Medal, struck on his death, BONO SVBDIT, 1754; Another, Medal on his return from Hesse, 1731; — Another, Medal on the Peace of Rystädt (two varieties), 1721; — Another, Prize Medal, SACRVM VIRTVT. PRAEMIVM, 1721; — Another, Medal commemorating the King's journey to Hesse, 1731; — Another, on his Jubilee, 1721; — Thalers of 1731 (2 var); — Pattern for a small coin of Frederick of Sweden; — Medalet with



Thaler of Frederick and Ulrica Eleonora, 1731, by Hedlinger.

portrait of Frederick (1728-45); — Prize Medals and Jetons with portraits of King Frederick, for the Academy of Sciences, Academy of Fine Arts, Mint, Mining Industries, Manufactures, Commerce, Knights' Palace, Parliament, Return from Hesse, &c.; — Frederick and Ulrica, Marriage Medal, 1720?; — Medalet, on the same

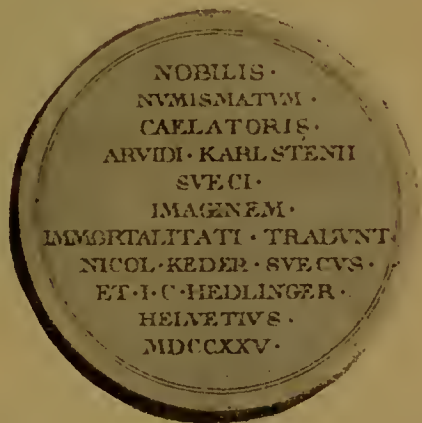
event; — Medals with their portraits and two varieties of R., one commemorating the House of Vasa, and the other the Assembly of State; — Thaler, on their Marriage, 1731 (*illustrated*); — Antonio



Medal of George II., by Hedlinger.

Maria Gennaro, Medallist, 1739-41; — Portrait-medal of George II., King of England, commemorating the State of the Country, 1760 (*illustrated*); — Nicholas Golowin, Russian admiral; — Gusta-

vus I., King of Sweden; Jubilee Medal, 1721; — Portrait-medalet of Gustavus I. (belonging to the series of Kings and Queens of Sweden), 1728-45; — Portrait-medalet of Gustavus Adolphus, King of Sweden, 1728-1745; — Jeton for Commerce and Industry, 1728-45; — Portrait-medalet of Haquinus, King of Sweden, 1728-45; — Portrait-medalet of Haquinus, Röde, King of Sweden, 1745-60; — Portrait-medal of the Artist, a cast piece, 1727-34?; — Another, with mirror, 1730; — Hedlinger and his wife (two *R.* varieties), 1741-62; — Johann Joseph Hedlinger (two *R.* varieties, with arms and female figure); — Portrait-medalet of Lars Hesling, 1744; — The Marriage Feast at Cana, obv. only (a trial piece); — Baron Karl Horleman, a friend of the artist (two *R.* varieties), 1737; — Portrait-medalet of Baron Horleman and his mother, 1728-45; — Count Arvid Horn, Medal with *R.* five altars, 1720; and Jeton with *R.* cornucopiae, 1728-45; — Our Lord with His disciples in the boat, 1730; — Portrait-medalet of Ingo the Elder and Halstan, King of Sweden, 1745-60; — Portrait-medalet of Ingo the Younger, King of Sweden, 1745-60; — Portrait-medalets of Kings John I., John II., John III., Charles VII., Charles VIII., Charles IX., Charles Gustavus, and Charles XI of Sweden (8); — Emperor Charles VI., 1723-25; — Medalet of the Academy of Lunden, with portrait of Charles XI.; — Charles XII., King of Sweden, Medal on his Betrothal; — Another, *R.* Lion bound, 1718; — Portrait-medalets of the same King, with two *R.*s. club and inscription, 1718; — Medalet, of the Series of Kings, 1728-45; — Arvid Karlsteen, Medallist, 1725 (*illustrated*); —



Portrait-medal of Arvid Karlsteen, by Hedlinger.

Nicolaus Keder, Antiquarian (two varieties of *R.*), one with Saturn on ruins and the other with Atlas supporting the Globe, 1728; — Another, *R.* Saturn, 1725; — Another, cast, 1728; — Another, *R.* Inscription, 1766; — Another, a medalet, *R.* Phoenix,

1728-45; — Katharina Magdalena Krell, 1725; — Jeton of the Stockholm Academy of Fine Arts, 1728-45; — The so-called *Lagom* Medals, 5 varieties with R. Owl, 1730?, Inscription, 1733, Curtain, 1746, Mirror, 1756-57, Lagom as a skull with inscription, 1770; — General Lewenhaupt, 1733-35; — Portrait-medalet of Louise Ulrika, Princess of Sweden R. Eagle with pearl, 1744; — Another, struck on her Wedding 1744; — Two trials of dies for a medal representing lions; — Louis XV., King of France, two varieties of R.; — Jeton of the Academy of Lunden; — Prize Medal of Lucerne, 1714; — Various Coins of Lucerne, 1714-15; — Portrait-medalets of Kings Magnus I., Magnus II., and Magnus III., of Sweden, 1745-60 (3); — Magnus Erik Smeck 1731-45; — Jeton of Manufactures, 1728-45; — Portrait-medal of Margaretha, Queen of Sweden, 1731-45; — Portrait-medal of Maria Theresia, Empress, 1761-68; — St. Meinrad; — Commemorative Medal of the Battle of Morgarten, 1734; — Jeton of the Mint, 1728-45; — Medal with legend NIL HAEC CONNVBIA TVR-BET; — Count Ostermann, Portrait-medal, 1738; — Palmstierna, Portrait-medal, 1741; — Portrait-medalet of Philip and Ingo the Younger, 1745-60; — Portrait-medalet of King Raynaldus of Sweden, 1745-60; — The four States of Parliament, 1739?; — The Palace of Knights of Sweden, Medal and Jeton, 1728-45; — Portrait-medal of Joseph Charles Roettier, 1734-36 (*illustrated*); —



Portrait-medal of J. C. Roettier, by Hedlinger.

Portrait-medal and medalet of Wilhelm Rumpf, Belgian Minister to Sweden, 1728; — Russian Seals of State, 1736-37; — Portrait-medalet of Baroness de Sack, 1728-45; — Marriage Medal of Maria Rosa Franziska Schorno, Hedlinger's wife (two varieties of R.), arms and inscription; — Commemorative Medal on the Death of the last-named person, 1755; — State-seals of Canton Schwytz, 1728; — Various seals, one of them belonging to the Medallic

series of Kings and Queens of Sweden; — Seals for Buxtorf and Sinner, 1753; — Portrait-medalet of Sigismund, King of Sweden and Poland, 1731-45; — Commemorative Medal of the Eclipse of the Sun in 1748; — Portrait-medal of Sophia Magdalena, Queen of Denmark, 1732-33; — Portrait-medal of Count Stenbock; — Portrait-medalets of King Stenkillus of Sweden and Administrators Steno Sture the Elder and Younger, 1731-45; — Portrait-medal of Baron Stiernkrona; — Medal of the Stockholm Academy of Sciences; — Portrait-medal of Philip, Baron von Stosch, 1728; — Portrait-medal of Administrator Svante Sture, 1731-45; — Portrait-medalets of Sverker I. and II., Kings of Sweden, 1745-60; — The Tartar Envoys to Sweden, 1727-34?; — The Baptism of Christ, 1771; — Count Karl Tessin, several varieties, with plumb-line, inscription, arms, compass, and with blank R.; medals executed at various dates between 1728 and 1771; — Nicodemus Tessin, Portrait-medal R. Minerva, 1727-32?; — Medalet of the same, R. Lily, 1725; — John Baron Thegner; — The Turkish Envoy to Stockholm, 1727-34?; — Queen Ulrika Eleonora, three varieties of R. Lioness and her young, Zodiac, and Eclipse of the sun; — Another, with PONDERE TVTA SVO, three varieties of R. Rose-bush, star, and inscription (medalets); — Jeton of the Academy of Upsala; — Portrait-medalet of King Waldemar of Sweden, 1745-60; — Watrangh, Finance Minister, 1733; — Portrait-medal of William, Prince of Hesse, 1747; — Count de Buffon (in Boston collection).

Hedlinger engraved also numerous seals.

BIBLIOGRAPHY. — Johannes Amberg, *Der Medaillieur Johann Karl Hedlinger*, Einsiedeln, 1887. — Chrétien de Méchel, *Œuvre du chevalier Hedlinger ou Recueil des médailles de ce célèbre artiste, gravées en taille douce, accompagnées d'une explication historique et critique et précédées de la vie de l'auteur*, Bâle, 1776. — *Des Ritters Joh. Karl. Hedlinger's Medaillen-Werke, gezeichnet von Johann Kaspar Füessli und in schwarzer Kunst bearbeitet von Johann Elias Haid*, Augsburg, 1781. — *Lebensabriss des berühmten Medaillieurs Ritter Johann Karl Hedlinger (v. Hettlingen) von Schwyz*, Numismatische Zeitung, Blätter für Münz-, Wappen- und Siegelkunde Nr. 18, 19 and 20, Vol. XXXIX, 1872. — Bolzenthalt, *op. cit.* — Fuessli, *Collection complète de toutes les médailles de J. C. Hedlinger*, 1789. — Hawkins, Franks and Grueber, *Medallic Illustrations of the History of Great Britain, &c.*, London, 1885. — Tobler-Meyer, *Die Münz- und Medaillen-Sammlung des Herrn Hans Wunderly-V. Muralt in Zurich*, 1898. — *Revue belge de numismatique*, 1891, p. 264, 1894, p. 84. — *Bulletin et Revue suisses de numismatique*, 1882-87. — Ammon, *op. cit.* — Domanig, *op. cit.* — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar Praktmynt och Belöningsmedaljer*, Stockholm, 1874.

HEDMANN, J. (*Swiss*). Designer of a medal commemorating the 20th Anniversary of the Rifle Club "Amis du Mannequin" of Geneva, 1893. The medal was engraved by C. Richard.

HEDWIGER, CHRISTOPH (*Germ.*). Mint-administrator at Oels, 1611-12, afterwards Mint-master at Reichenstein-Ohlau, until August 6, 1620, then in the same year, at Neissen and Schweidnitz. Distinctive mark : stork on globe above three stars.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

HEEL, JOHANN (*Germ.*). Bolzenthal gives the following notice of this Engraver, who worked during the second half of the seventeenth century, and died in 1709.

“Johann Heel of Augsburg established himself in Nuremberg for some time ; he was an excellent goldsmith, and Doppelmayr expressly places him among the casters of coins, without however mentioning any of his works. We are inclined to agree with Möhsen, and to consider Heel as the author of a medal with the portrait of the physician Gregor Hilling, 1670, at which time Heel had taken up his abode at Nuremberg.”

Migne, *Dictionnaire d'Orfèvrerie chrétienne*, p. 922, mentions Heel, as a Goldsmith and Engraver, who worked at Nuremberg, circa 1664, 1665, and produced several pieces of religious plate.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Doppelmayr, *Nachricht von Nürnbergischen Mathematicis und Künstlern*, p. 226. —

HEERT, LAURENT JOSEPH. Schlickeysen erroneously gives the name of this Engraver, which should be spelt HART *q. v.*

HEERWAGEN, FRIEDRICH (*Germ.*). Mint-administrator at Hanau, 1785-1821. I have noticed his initials **F. H.** on a Bieberer Mining Thaler of Landgrave William IX., of Hesse, 1787. Also **HEHRWAGEN**.

HEID, CHRISTOPH VON HEIDENPURG (*Austr.*). Mint-master at Ensisheim, 1591. In 1603 he was ordered to send all blanks for the coinage to Hall to be examined and tried.

HEIDLER, ANDREAS FERDINAND (*Austr.*). Mining-master and Coin-engraver in the service of the Counts of Schlick, at the Mint of Plan, 1649-1665. He was a clever artist ; one of his first productions is a Groschen of 1649, which bears his distinctive mark, a working miner, and initials **A. H.**

BIBLIOGRAPHY. — Ed. Fiala, *Das Münzwesen der Grafen Schlick*, Num. Zeit., 1890.

HEIDEGGER, SEBASTIAN (*Swiss*). Goldsmith and Modeller of Zurich, who worked at Vienna. There is a medal by him, with his likeness and the date 1556, which shews the period of his activity. He was the son of Erhard Heidegger, the first burgher of Zurich of that name.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Tobler-Meyer, *Wunderly Catalogue*, no 998.

HEIDENREICH or **HEIDENREITER, CHRISTOPH** (*Germ.*). Cutter of armorial bearings at Breslau, 1579-1586; also mentioned as Coiner in 1570.

HEIGELIN, DANIEL (*Germ.*). Mint-warden at Stuttgart, 1760-1794. Some of the coins issued under him bear the letters **H**, or **D. E. H.**

HEIMREICH, JOHANN (*Germ.*). Mint-master at Eisenach, 1750-1754. Signature : **I. H.**

HEIM (*French*). Artist of the early part of the nineteenth century, who designed and executed models for medals of the Napoleonic series.

BIBLIOGRAPHY. — Blanchet, *Num. du moyen âge et moderne*, II, p. 389.

HEIN (*Germ.*). Die-sinker at Neustrelitz, 1794.

HEINCKE, GEORG (*Germ.*). Goldsmith at Liegnitz, where he worked for the Mint. He engraved dies for coins of Liegnitz, 1622 and 1623, and his initials **GH** occur also on two issues of the Goldberg Mint; in 1623 he designed a Groschen of George Rudolf. Schlickeysen's suggestion that Heincke was Mint-master in 1612 is an error. Distinctive sign **G(L)H** or **G. H.**

HEINE or **HEIN** *Vide suprà.*

HEINECKE, GEORG *Vide HEINCKE.*

HEINICKE, G. B. (*Germ.*). Medallist at Cassel, *circa* 1863, and partner in the firm of Schuchardt & Heinicke. His name occurs on a medal of the Masonic Lodge of Unity and Constancy, Orient of Cassel, 1866, dedicated to the brethren by Br. Julius Hahlo.

HEINIG, A (*Germ.*). Medallist at Freiberg im Erzgebirge, *circa* 1730-1740 (?). His signature occurs on a Coronation medal of Charles VI., struck to order of the city of Hamburg, 1711, and on a Portrait-medal of King Augustus II. of Poland and consort, Christiana Eberhardina, 1699. Ammon gives his name as **HEINIVS**.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Menadier, *op. cit.* — Joseph u. Fellner, *Die Münzen von Frankfurt-a.M.*, 1896.

HEINIUS. *Vide A. HEINIG.*

HEINOCK. *Vide HEINECKE and HEINCKE.*

HEINRICH, BENEDIKT (*Swiss*) of Steinbrücken, Mint-master at Lucerne, 1560.

HEINRICH, KASPAR (*Germ.*). Mint-master at Jägerndorf, 1613.

HEINRICH, FLORIAN (*Germ.*). Mint-worker at Bernstadt, Silesia, 1684.

HEINRICH DER WÜRFEL (*Austr.*). Mint-master at Vienna, 1349.

HEINRICH DER MÜNZER (*Austr.*). Die-cutter at the Mint of Vienna, 1400.

HEINRICH DER MÜNZER (*Swiss*). Die-cutter at Zofingen, 1286.

BIBLIOGRAPHY. — Dr Carl Brun, *Schweizerisches Künstler-Lexicon*, Frauenteld, 1902.

HEIOS. A fictitious signature of a Greek Gem-engraver, found on modern gems : Diana the huntress, sard (Stosch); — Dying Amazon, sard (Raspe); — Head of youth with curly hair, sard (Lord Greville); — Minerva, nicolo (Raspe); — Ulysses and Diomedes killing Dolon (Blacas).

BIBLIOGRAPHY. — Babelon, *La Gravure en pierres fines*, Paris, 1894. — A. Furtwängler, *Studien über die Gemmen mit Künstlerinschriften*, in *Jahrbuch des Kais. Deutsch. Archaeol. Instituts*, 1888-9. — C. W. King, *Antique Gems*, 1860.

HEJDA (*Austr.*). Contemporary Sculptor and Author of a cast bronze Portrait-plaquette of August Duesberg, 1896.

HELBIG, S. G. (*Germ.*). Mint-master at Dresden, 1804-1813.

HELD, AUGUST LUDWIG (*Germ.*). Medallist of the early part of the nineteenth century. He was born in 1805, and died quite young, on 17. September 1839. "He has left a considerable number of works", says Bolzenthall, "in which some richness of composition is to be observed; he was however too rapid to be able to execute anything important." He resided at Berlin, but came from Altenburg, and worked for Gottfried Bernhard Loos. Ludwig Held's signature occurs on the following medals which have come under my observation : Jubilee of Alexander Baron von Vrints-Berberich, 1835; — Prince Metternich, 1835 (2 var.); — Schleiermacher; — Vaccination in Prussia (Boston Collⁿ); — Coronation Medal of Ferdinand V. resp. I., King of Bohemia, 1836, &c. The Medallist Christoph Carl Pfeuffer succeeded him at the Loos Medal-Mint.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Friedensburg, *op. cit.*

HELD, FRIEDRICH (*Germ.*). Mint-master at Nuremberg, 1622.

HELD, HERMANN (*Germ.*). Contemporary Medallist at Magdeburg. His signature : **H. HELD MAGDEB** occurs on a medal commemorating the centenary of Froebel's birth, 1882, and **H. HELD** on another

of the semicentennial Convention of German Naturalists and Physicists, Leipzig, 1872.

HELD, JOHANN (*Germ.*). Medallist to the Breslau Mint, under Frederick the Great, 1747-1769. By him are the large medal of Burg and that on the Siege of Breslau, 1760. Bolzenthall gives his name as **JOHANN GOTTFRIED HELD**.

BIBLIOGRAPHY. — Friedensburg, *Studien zur schlesischen Medaillenkunde*.

HELD, JOHANN (*Germ.*). Son of the last, born in 1734; died on October 17, 1808, at Kreutzburg. Medallist to the Breslau Mint, where he first worked with his father, as early as 1768. He is the author of the following medals: General von Farrat; — Christian Garve, Philosopher; — Prince Hohenlohe; — Hönicke; — Minister von Hoyer; — Christian L. Ludovici; — Bernhard von Sternenheim of Brieg, 1771; — General von Tauentzien; — Weger; — Extinction of the Piasts, 1775; — Medal of Ölf, 1768, &c.

BIBLIOGRAPHY. — Friedensburg, *op. cit.* — Nagler, *op. cit.* — Bahrfeldt, *op. cit.*

HELDEN, FRIEDRICH (*Germ.*). Mint-contractor at Nuremberg, 1621, for a copper coinage.

HELFRICHT, EMIL (*Germ.*). Son of F.F. Helfricht, and also a Medallist, who in 1894 was working in London. He is the author of a medal of Bayard Taylor, the American author, on his death at Berlin, in 1878, and he engraved the R. of the medal commemorating Duke Ernest II.'s golden wedding in 1892. His signature I noticed also on a Portrait-medal of the Orientalist W. Pertsch.

HELFRICHT, FRIEDRICH FERDINAND (*Germ.*). Court-medallist at Gotha, born on 8. September 1809, died on 17. May 1892. "His talent for medallic work", says Dr F. P. Weber, "showed itself in early life, and his medal of the Gotha statesman, Lindenau, attracted the attention of Duke Ernest I. of Saxe-Coburg-Gotha, by whose aid he was able to study at the Berlin Academy. There, under the sculptor Shadow, his love for the antique was developed, and this taste is well shown in his marriage-medal of Duke Ernest II. of Saxe-Coburg-Gotha (1842), one of his finest medals. The medal on the golden wedding of Duke Ernest II. (1892) is Helfricht's last medal, the reverse of which is by his son Emil Helfricht. Many of Ferd. Helfricht's medals may be seen at the South Kensington Museum."

Since 1831, Prof. Helfricht was Engraver at the Mint of Gotha.

Amongst this artist's best known works, we find: Marriage of Queen Victoria with Prince Albert of Coburg-Gotha, 1840; — Visit of Queen Victoria and the Prince Consort to Ohrdruf, 1845:

— Marriage of Princess Charlotte of Prussia with Duke George II., of Saxe-Meiningen, 1850; — Confirmation of Princes Ernest and Albert of Saxe-Coburg-Gotha, 1835; — Semi-centennial of the St John's Lodge at Gotha, 1856; — Homage to Prince Ernest of Saxe-Coburg-Gotha, 1826; — Martin Luther; — Schiller; — Dr Karl Friedrich von Kielmeyer of Stuttgart; — Medal of Merit of the Ernestine Branch of the Saxon Ducal House, with bust of Duke Friedrich (sev. var.); — Duke Ernest (sev. var.); — Duke Bernhard Erich Freund; — Duke George, etc.; — Silver Medal for female Merit; — and various other Prize Medals.

Helfricht was employed for some time at Loos' Die-sinking Establishment at Berlin. Bolzenthall remarks that he executed a series of medals which show his acquaintance with the works of antiquity, and which are highly meritorious.

BIBLIOGRAPHY. — Dr F. P. Weber, *Medals and Medallions of the nineteenth century, relating to England, by foreign artists*, London, 1894. — Dr R. Hodermann, *General Anzeiger*, Gotha, 1893. — Bolzenthall, *op. cit.* — *Reimann Catalogue*. — Menadier, *op. cit.*

HELLE, JEAN DE (*Flam.*). Seal-engraver to the Dukes of Burgundy, fourteenth century. He is mentioned by De Laborde, with Arnoul Clotin and Thierri von Staveren, as a clever specialist, whose work is remarkable for its fineness and elegance.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

HELLECK, JOHANN (*Germ.*). Goldsmith, and Seal-engraver, of the middle years of the seventeenth century. He lived at Nuremberg.

BIBLIOGRAPHY. — Migne, *op. cit.*

HELLEMMES, JACQUES DE (*Belg.*). Mint-master at Namur; in conjunction with Jean Bernard, 24. July 1426 to 30. November 1426; alone, 1. December 1426 to Easter 1427.

HELLEMMES, MARC DE (*Belg.*). Son of Jacques de Hellemmes; Mint-master at Namur, 10. June 1426 to 16. May 1433; again, in conjunction with Nicaise de Hellemmes, 30. May 1433 to 10. October of same year.

HELLEN. A fictitious signature of a Greek artist on modern gems. It occurs on the following pieces: Bust of Antinous as Harpocrates, sard (Stosch Collection); — Comic mask (Blacas); — Full face of young Faun, ΕΛΛΗΝΟV. The Bust of Antinous is praised by Köhler as of the finest antique stamp and finished with inconceivable delicacy. King suspects ΕΛΛΗΝ in its origin to be but the signature of the famous Alessandro Il Greco, a most natural disguise for that artist to have assumed.

BIBLIOGRAPHY. — King, *op. cit.* — Babelon, *op. cit.*

HELLENBACH *Vide* **HOLLENBACH, I. C.** (*Germ.*). Medallist of Berlin, first half of the nineteenth century. His name occurs on Masonic, Agricultural, and Personal Medals.

HELLER, PHILIPP (*Austr.*). Mint-engraver at Vienna, 1564.

HELLER, FLORENT ANTOINE (*French*). Sculptor, Painter, Medallist, and Silversmith, born at Saverne (Alsace). He was brought up in Paris where he served his apprenticeship as an Engraver of armorial bearings and seals, *ex-libris*, etc., for such men as Edmond About, Sarcey, and others. Baron de Bussières, Director of the Paris Mint, 1861-1879, recommended the young artist as a pupil to the *Ecole des Beaux-Arts*, where he was received as *pensionnaire* of Saverne, and studied under Laemlein, Farochon, and especially Jean Léon Gérôme. In June 1870 he obtained a Gold Medal at the same time as Chaplain, his fellow apprentice in steel-engraving. He engraved, in that year, Gérôme's "Cockfight", cameo; also his "Faun", modernised antique. On the outbreak of the Franco-German war, Heller had to serve, and on his return, after the declaration of peace, his pension was stopped by the Government, Alsace having been incorporated into the German Empire. He then left France for America, settled at New York, where he worked for Tiffany and executed a set of dish covers, « Olympia », purchased by the Prince of Wales, and for which he was awarded a Gold medal. Afterwards, the artist returned to Gorham & Co and produced there several silver Dinner services : The Raphael pattern; the Fontainebleau (medal at the Salon of 1883); the Versailles; the Coligny; the Medicis; the beautiful service "Mythology"



The Genius of France, by Heller.

(rewarded with a gold medal of the 2nd class and now exhibited at the Luxemburg Museum); the Paris (gold medal at the Buffalo Exhibition 1901).

After Heller's return to Paris, he executed also a number of plaquettes and medals : Alsace ; — The Slave ; — Time and the Seasons ; — Low relief portrait of Erkmann, the novelist ; — Apotheosis of Carnot ; — The Election of Carnot ; — Comedy and Tragedy ; — Battle of Froeschwiller (Plaquette, "Honneur aux braves de Froeschwiller") ; — Montmartre and its legend ; — The Night of Bethlehem (oval plaquette) ; — Frieze, the Deadly Sins, &c.

Chavignerie et Auvray's *Dictionary of French Artists*, gives a list of a number of medallic works, and several camei by F. A. Heller : Salon 1865, The Vision of Zacharias, camei, after Laemlein's picture ; — S. 1866, Cupid ; — The Amateur Monkey, camei ; — S. 1867, Diogenes, cameo ; — S. 1868, A. Guard ; — Portrait of M. X. P*** ; — Hercules and Hebe ; — Melpomene, camei, the last of which was made for M^{lle} Agar ; — S. 1869, Portrait-medallion of Baron de L*** ; — Childish Plays, camei ; — Medal for the Société des Gens de Lettres ; — S. 1870, Portrait-medallions and camei of M. H***, M^{me} Z*** ; — Medal for a Fine Art Society ; — Portrait-medallion of M^{lle} Algar ; — S. 1872, Portrait-medallion of M^{lle} V. E. About ; — A Bird, cameo ; — S. 1875, Portrait-medallions of M^{lle} V. P***, M^{lle} A. G. G*** ; — Neptune as a child, intaglio ; — S. 1876, Commemorative medal of the Centenary of American Independence ; — New York bringing Abundance to Paris in 1871, *R* medal. At the Universal Exhibition of 1878, the artist exhibited a frame containing 31 medals.

At the Paris "Exposition Universelle" of 1900, Heller exhibited a frame containing 50 medals, amongst which were : Bacchanales ; — Médée ; — Portrait of M. Erkmann ; — Saverne ; — Montmartre ; — Athénée ; — Comédie et Tragédie ; — Froeschwiller ; — Hérodiade ; — Frieses &c. ; and at the Salon of 1901, I noticed : Idylle ; — Les Inséparables ; — Au Lever ; — Ex-Voto de la Butte, plaquette, &c.

The three medals : Rêve d'Alsace ; — Salve Gallia ; — and Zeus, exhibited by Heller at the Salon of 1902 are very fine.

M. Roger Marx, who in *Médailleurs français contemporains* gives a Plate of reproductions of Heller's plaquettes and medals, describes this artist's work as "original et divers", and in a recent article, of *Art et Décoration*, 1899, p. 52, M. Léonce Bénédict, Keeper of the Luxemburg Museum, gave the following appreciation of M. Heller's talent : "M. Heller a, malgré ses lacunes et ses excès, une forte saveur romantique, parfois d'un goût un peu sauvage, mais parfois aussi d'une chaude couleur. C'est un vaillant burineur qui travaille directement l'acier. Dans les envois un peu inégaux de son cadre (au Salon de 1899), on remarquera surtout deux plaquettes d'*Hérodiade*, en particulier celle qui représente la danse de *Salomé*, levant son voile devant le tétrarque, composition bien équi-

librée, quoique mouvementée, qui rappelle l'esprit de peinture de Vien."

At the Salon of 1903, Heller exhibited three medals : Vigils on Mount Calvary; — The three sailing Vessels of Columbus; — New Error; — Portrait-medallions (6).

Heller has in recent years produced some fine work in plate, as, for instance, a Goblet for Falize, which is now at the Museum of Decorative Arts, since 1896.

BIBLIOGRAPHY. — *Information kindly supplied by the Artist.* — Chavignerie et Auvray, *op. cit.* — *Various Art Magazines, &c.*

HELLMANN, FRIEDRICH (*Germ.*). Mint-master at St. Petersburg, 1803-1811 and 1817; signature Ф. Г.

HELLWIG, BLASIUS (*Germ.*). Mint-warden to the Franconian Circle, end of the sixteenth century.

HEMA, PETER (*Germ.*). Die-sinker and Contractor, of Dutch extraction; he worked at the Mint of Dantzic, with his brother Henry, in the service of his cousin Jacob Jacobsen, *circa* 1620. In 1623, he went to Glatz, first as Assayer, and was afterwards promoted to Mint-master. Between March and April 1630, he worked the Mint of Breslau. In 1631, we find him again at Glatz, until 1634. The coins of Olmütz of that period, signed **H P**, may have been issued under him. His distinctive sign was **H**
P within circle or **HP**.

BIBLIOGRAPHY. — Friedensburg, *op. cit.* — Fiala, *op. cit.* — C. Oesterreicher, *Regesten etc.*

HEMANN, PETER *Vide* **HEMA**. This Breslau Mint-master's name is variously spelt as Hema, Heman (on Glatz documents), and even Hermann.

HEMING & CO (*Brit.*). Publishers of a medal of William Blades,



Prize Medal, by Heming & Co.

the celebrated Printer, and Collector of typographical medals, 1890,

and various Prize Medals, one of which (*illustrated*) bears the monogram of George J. Frampton, the Sculptor.

HEMSTERHUIS (*Dutch*). Designer of a Medal of Dr Pieter Camper of Leyden (*A. J. N.* 1539).

HENAULT, JHEROME (*Belg.*). Jeton-engraver, employed at the Mint of Mons, 1580-81. Jacques de Surhon was Mint-master at the time.

BIBLIOGRAPHY. — *Revue de la numismatique belge*, 1857, p. 309.

HENDERSON, JOHN (*Brit.*). Dentist in London, Collector of Coins and Medals, and amateur Modeller of portraits in wax, in the style of the Tassies, early part of the nineteenth century.

BIBLIOGRAPHY. — Gray, *op. cit.*

HENDERSONN, ANDRO (*Scotch*). “ Warden of the cunyehous ” at Edinburgh, 1562.

HENDERY (*Canad.*). Contemporary Die-sinker of Montreal, whose signature occurs on a medal of the Cercle Jacques Cartier, with portrait.

HENDRICY, MARTIN (*French*). Medallist of Lyons, 1614-62, who is known also as a Sculptor, Painter, and Architect. He was born at Liège in 1614, but spent twenty-nine years of his life at Lyons. Rondot describes him as a servile imitator of Claude Warin.

In 1648, he obtained the title of Sculptor to the city, and in 1659, his letters of naturalization. He worked for the churches and was for a long time occupied at the Hôtel de Ville.

BIBLIOGRAPHY. — Rondot, *Lalyame, Hendricy et Mimerel, Sculpteurs et Médailleurs à Lyon*, 1888.

HENDRY (*Canad.*). Engraver of medals awarded to Canadian Indians. The same probably as **HENDERY**, *suprà*.

BIBLIOGRAPHY. — Mac Lachlan, *Medals awarded to Canadian Indians*, p. 29.

HENDTSCHEL, BENEDIKT (*Austr.*). Die-sinker at the Mint of Joachimsthal, 1620. He engraved the dies for a Bohemian Heller of 1620.

HENNEQUIN, GUSTAVE NICOLAS (*French*). Painter and Sculptor, born at Metz, on the 22. January, 1834; pupil of Rouillard and Jacquot. He executed various Portrait-medallions of M. Deflou, 1874, E. Rigaut, 1875, M^{me} Meyer, 1880, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

HENNEQUIN, JEAN (*French*). Painter of the Renaissance period, whose name M. Blanchet mentions in a *Note sur des peintres du XV^e et du XVI^e siècle ayant exécuté des projets de monnaies et de médailles*, with that of another miniaturist, Jean Bourdichon, showing the close connection between the miniatures of the manuscript of Anne de Bretagne and certain coins of Nantes.

BIBLIOGRAPHY. — *Rapport du Congrès de l'histoire de l'art* (séance du 26 juillet 1901).

HENNIG, NIKOLAUS (*Germ.*). Mint-master at Elbing, 1652-1662. He signed NH or MH.

HENNL, HANS (*Austr.*). Mint-master at Vienna, 1478.

HENNIN, JEAN DE (*French*). Coin-engraver at the Mint of Tournai, 1427-1464.

HENNING, JOHN (*Brit.*). Sculptor, Medallist and Modeller in wax, born at Paisley in 1771, died in London in 1851. "It was by him", says J. M. Gray, the biographer of the Tassies, "that the modelling of wax portrait medallions from the life, in the manner of the Tassies, but usually cast in white biscuit porcelain, was most exclusively and successfully continued till almost our own time. A manuscript Catalogue of his works of this kind that I have compiled contains nearly ninety items; and it might probably be extended by further research. Ranging from 1802 to 1813, his medallions include portraits of Lord Brougham, 1802; — the Rev. Dr Archibald Alison, 1808; — the Rev. Dr Alexander Carlyle, of Inveresk, 1808; — Sir William Forbes, 1808; — Mrs Siddons, 1808; — Francis Horner, 1808; — Sir Walter Scott, 1809; — David, Earl of Buchan, 1810; — James Watt, 1810; — Lord Jeffrey, 1813; — Professor Dugald Stewart, 1813; — of the artist himself; and of various other persons of distinction: and his works form an interesting addition to our national portraiture."

I have noticed Henning's signature on the following medals: **H. R. H.** The Duke of Clarence as Lord High Admiral; — The Duke of Wellington, 1827, medal published by S. Parker of London; — President Abraham Lincoln; &c.

BIBLIOGRAPHY. — J. M. Gray, *James and William Tassie*, Edinburgh, 1894.

HENNING, HANS (*Germ.*) and **HENNING GIESSEL**. Mint-masters of Nassau-Saarbrücken and Nassau-Wiesbaden, 1594.

HENRICVS (*Austr.*). Moneyer at Vienna, died in 1342.

BIBLIOGRAPHY. — Arnold Luschin von Ebengreuth, *Wiens Münzwesen, Handel und Verkehr im späteren Mittelalter*, Wien, 1902.

HENRIONNET (*French*). Medallist of the first half of the nineteenth

century. He collaborated with Veyrat, Godel, Rogat, Masson, Peuvrier, and others on Durand's Series of personal medals "Series numismatica universalis virorum illustrium", and "Galerie métallique des grands hommes français", etc.

I have noticed Henrionnets' signature on the following medals: Debuire-du-Bas, Song-writer of Lille, 1851; — Choral Society "Concordia du Nord", 1861; — Louis XVIII., Charter of 1814; — René Descartes (obv. only — Durand Series, 1822); — Christian Huÿghens, 1821; &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

HENRY, JÉRONYME (*French*). .. 1503-1539. Goldsmith and Medallist of Lyons. His name occurs also as **JÉRÔME HENRY**. His father was the Goldsmith Pierre Henry. He executed several articles of plate for Pomponne de Trivulce, Governor of Lyons, 1533, Antoine du Bourg, Chancellor of France, on his visit to Lyons in 1536, etc. This artist may have executed several medals, dated 1518, amongst which those of Jean de Talaru; — Jacques de Vitri; — Antoine de Tolède; — and perhaps also the anonymous medal of the Florentine merchant, Bartolomeo Panciatichi, who founded a chapel in the Church of Notre-Dame de Confort at Lyons in 1517; also that of René de Marye, Abbot of St. Mihiel. "Henry", observes Rondot, "has followed the traces of Candida, but the influence of Flemish art is very marked in his work. The most superficial comparison brings out the incomparable talent of the Italian artist. Jéronyme Henry has neither the same firmness nor vivacity in the likeness and expression."

BIBLIOGRAPHY. — N. Rondot, *Les Médailleurs lyonnais du XV^e au XVII^e siècle*, 1896. — F. Mazerolle, *Les Médailleurs français du XV^e au XVII^e siècle*, Paris, 1902.

HENZL (*Bohem.*). Die-cutter at the Mint of Kutteneberg, 1523-1524.

HEPPE, E (*Belg.*). Contemporary Die-sinker of Brussels, whose signature I have noticed on a commemorative medal on the Marriage of Crown Prince Rudolph of Austria with Princess Stephanie of Belgium, 1881.

HERA (HPA) (*Greek*). Signature of Coin-engraver, perhaps **ΗΡΑΚΛΕΙΔΑΣ**, who worked at Velia, circa 400-350.

A Didrachm in the British Museum Collection, with the engraver's signature **HPA** is thus described in the Catalogue, *Italy*, p. 308, n° 38.

Obv. Head of Pallas to r., wearing necklace and crested Athenian helmet, high in upper part like the Phrygian, adorned with olive-wreath; on upper part of helmet, **HPA**; above, **E**.

℞. YE ΛΗΤΕΩ Ν. Lion seizing stag ; behind stag, Δ.



Didrachm of Velia, by HPA.

A Velian Didrachm of the same period bears the letter H, which however probably designates a magistrate.

BIBLIOGRAPHY. — Head, *Historia Numorum*, p. 74. — L. Forrer, *An Unpublished Didrachm of Velia with a new Artist's signature*, Numismatic Circular, 1902, col. 5067.

HERAKLEIDAS (ΗΡΑΚΛΕΙΔΑΣ) (*Greek*). Coin-engraver at Catana, during the period comprised between B.C. 400 and 336. His signature occurs on the following coins :

℞. Tetradrachm. Obv. Head of Apollo, three-quarter face towards l., laur. ; hair long and loose ; in field, to r., **HEPAKLEIΔΑΣ**.

℞. **KATANAIΩΝ** (in ex.). Quadriga to l., driven by male charioteer, holding reins in both hands ; horses in high action ; above, Nike, holding wreath and fillet, is flying to r., crowning charioteer ; in ex., fish to l. (B. M. Cat., *Sicily*, p. 46, n° 31. — Salinas, *Le Monete delle antiche Citta di Sicilia*, Palermo, 1867, Pl. XIX, 2 varieties, n°s 17 and 20).



Tetradrachm of Catana, by Herakleidas.

This same obv. type, with the die-cutter's signature occurs with two other varieties of ℞., described in B. M. Cat., *Sicily*, p. 47, n°s 32 and 33. Another, with full signature is described and reproduced by Mr. Macdonald, *Catalogue of the Hunterian Collection*.

Other varieties exist without the signature.

The signature **ΗΡΑΚΛΕΙΔΑ** is also found on the ℞. of a Drachm of Catana, the obv. of which is signed by the engraver **XOI** (ΠΙΩΝ). This coin is described as follows :

Α. Drachm. Obv. **AMENA...** Young head of river-god Aménos, three-quarter face towards l., hair diademed and wavy; on either side, cray-fish and fish; beneath neck, **XOI**.

Ρ. **TA** (in ex.). Fast quadriga r., driven by female charioteer, holding spear in r. and shield in l.; above, Nike, flying to l., crowning charioteer; in ex.; meander pattern; in field to r., **ΗΡΑΚΛΕΙΔΑ** (B. M. Cat., *Sicily*, p. 49, n° 42).

A Tetradrachm, with **H** in exergue, described by Dr Imhoof-



Tetradrachm of Catana, in the style of Herakleidas.

Blumer and Salinas, is attributed to the same artist, Herakleidas, on account of the similarity of treatment of the head, and style of Ρ.

The earlier tetradrachms of Catana, of the archaic period, signed **H** or **Χ**, do not of course belong to Herakleidas.

BIBLIOGRAPHY. — Head, *Historia Numorum*, p. 116. — Percy Gardner, *B. M. Cat., Sicily (Catana)*, pp. 46-49. — Rud. Weil, *Die Künstlerinschriften der Sicilischen Münzen*, Berlin, 1884. — L. Forrer, *A variety of the Tetradrachm of Catana with facing head of Apollo*, *Num. Circ.*, 1903, col. 5813.

HERAKLEIDAS (*Greek*). Gem-engraver, probably a Dorian Greek of Sicily or Southern Italy, whose date according to epigraphy and style, may be placed between the third and second centuries before Christ. His signature occurs on the following gem of the Naples collection. Head of a beardless Roman cut in a mixed metal let into a massy gold ring, found a few years back near Capua; compared by Em. Braun, for the beauty of the work, to a "certain coin of Catania". The signature behind the head in minute characters is: **...AKΛEΙΔAC EΓOEI**.

BIBLIOGRAPHY. — C. W. King, *Handbook of Engraved Gems*, London 1885. — Prof. Furtwängler, *Antike Gemmen*, I, p. 163, pl. xxx, 15.

HÉRARD, GÉRARD LÉONARD (*Belg.*). Sculptor and Medallist, born at Liège in 1630; died at Paris on November 8, 1675. He was admitted a member of the Royal Academy of Painting and Sculpture of Paris, on the 16th of October 1670. at the same time as his fellow-countryman, the painter Barthélemi Flémalle.

Besides various statues, busts, marble medallions, some of which were executed by order of Louis XIV. for the Castle of Versailles, a sum of 1730 Livres was paid to the artist for silver jetons which

he had made in 1672. Pinchart only knew of one medal engraved by Hérard; it is dated 1670, and bears a profile bust of Lambert de



Lambert de Liverlo, Bishop of Liège, by Hérard.

Liverlo, Chancellor of Maximilian Henry, Prince-Bishop of Liège. This medal is in the style of Warin, with whom he worked. The Paris Medal Mint records give several other works by the artist : Bust of Leonardo da Vinci ; — Bust of Michael Angelo, 1673 ; — — Bust of Louis XV. ; — and several jetons of 1672, 1673 and 1675 executed for the city of Paris.

BIBLIOGRAPHY. — Pinchart, *Histoire de la Gravure des Médailles en Belgique*, 1870. — Bolzenthall, *op. cit.* — Nagler, *Neues allgemeines Künstler-Lexicon*, t. IV, p. 147. — Bon de Chestret de Haneffe, G. L. Hérard, *Sculpteur et Graveur*, *Revue belge de numism.*, 1891, p. 420.

HERBACH, FRIEDRICH CASPAR (*Germ.*). Goldsmith, Architect, and Medallist. He came from Saxony, and is also known as "Kunst-Caspar". He worked at the Copenhagen Mint from 1647 until his death, in 1664. Signature : F. C. H.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Jorgensen, *op. cit.*

HERBACH, FRIEDRICH CASPAR (*Germ.*). Son of the last ; Mint-master at Copenhagen, 1663-1670.

HERBEMONT, AUGUSTE ALBERT (*French*). Sculptor, born at Paris ; pupil of Ponscarne and Marioton. He executed also Medals and Portrait-medallions : C. P. Lelarge ; — President Magnaud ; — Louis O*** ; — Jules H*** ; — Study of a Head (plaquette), etc., which were exhibited at the Salons of 1901 and 1902.

HERBESTEIN, FELICIAN, FREIHERR VON (*Hung.*). Mint-contractor for the King of Poland, Stephan Bathory. He had a Mint erected

at Nagy-Bánia, and there struck Ducats, and the Thalers with the King's name and arms, and Thalers with bust of the Emperor Rudolph II., also Hungarian Deniers. He died in 1599.

BIBLIOGRAPHY. — *C. Oesterreicher, loc. cit.*

HERBESTEIN, FRIEDRICH, FREIHERR VON (*Hung.*). On his brother Felician's death, in 1599, Friedrich, Baron von Herbestein continued the working of the Mint until 1601.

HERCLAS, P. (*Danish*). Medallist of Copenhagen, second half of the seventeenth century. His best known work is a Portrait-medal of King Frederick III. of Denmark.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*

HERCULE, BENOIT LUCIEN (*French*). Contemporary Sculptor and Medallist, born at Toulon (Var); pupil of Jouffroy. He is the author of several Portrait-medallions in marble and bronze of M. Jean Aicard, etc.

At the Salon of 1898 he exhibited a medal of the "Conseil général".

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

HERDECK, CHRISTOPH (*Germ.*). Mint-warden at Jägerndorf, 1563.

HERGMANN, F. (*Germ.*). Die-sinker at Hamburg, second part of the nineteenth century. There is a masonic medal, dated 1879, with portrait of Dr Joseph Piza, of the grand Lodge of Hamburg.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, Boston, 1880.

HERE (*Germ.*). Monetarius at Cham (Bavaria), *circa* 1002.

HERIBERT (*Brit.*). Moneyer, or Lord of the City of Lincoln, whose name appears on Lincoln Pennies of Alfred the Great. The coins may have been struck between 872 and 878, and probably by some Danish chieftains in Alfred's time.

BIBLIOGRAPHY. — Hawkins, *op. cit.*, pp. 124, 127.

HERLUISON, TH. (*French*). Contemporary Die-sinker of Orleans, who edited a series of jetons of the Franco-German War, 1870-71, and also a medal of Boieldieu, the composer.

HERKNER (*Germ.*). Medallist at Warsaw, *circa* 1852. He prepared dies from an original specimen of the rare Dantzig Thaler of 1567, for the Restrikes issued by the Russian Consul Edward Tys. His signature occurs also on a Polish Musical Medal of 1852.

BIBLIOGRAPHY. — Kirmis, *Handbuch der polnischen Münzkunde*, Posen, 1892.

HERMAISCOS. A fictitious signature of a Greek Gem-engraver on modern gems.

HERMANN, R. (*Amer.*). Contemporary Die-sinker residing at New York. He cut a medal in 1894 of the Brooklyn German Hospital (*A. J. N.* 908).

HERMANN, STEPHAN (*Germ.*). Seal-engraver of Culmbach, *circa* 1586.

HERMANN VON EISENACH (*Germ.*). Mint-master at Koburg, 1378-1382.

HERMAN VON S^t PÖLTEN (*Austr.*). Mint-master at Vienna, 1320.

HERMANN, JOHANN (*Germ.*). Mint-master at Cologne, 1715-1720. Signed : I. I. H.

HERMANN, DAVID (*Germ.*). Adjunct Mint-warden at Dresden, 1655, Mint-warden, 1678.

HERMES, FLAVIUS (*Ital.*). The signature **HERMES FLAVIUS** probably designates a Medallist, who was working at the beginning of the sixteenth century. The medal on which it is found represents Alexander Etruscus, ALEXANDER. ETRVSCVS. ADOLESCENTIAE. PRINCEPS. Youthful bust, and on R. within laurel-wreath, Pegasus carrying Genius and flying to l., with legend : HERMES. FLAVIUS. APOLLINI. SVO. CONSECRAVIT.

BIBLIOGRAPHY. — Armand, *Les Médailleurs italiens*, I, 120.

HERNE, SIR JOHN (*Brit.*). A patent for seven years was granted to Sir John Herne and others in 1694 for the coinage of Halfpennies and Farthings, under William and Mary.

BIBLIOGRAPHY. — Montagu, *Copper, Tin and Bronze Coinage of England*, London, 1893.

HEROLT, WOLF VON AUPH (*Austr.*). Mint-master at Kutteneberg, 1593 + 1598. His mark is still found on coins of 1599, and it appears that his wife continued for some short time the working of the Mint.

BIBLIOGRAPHY. — C. Oesterreicher, *loc. cit.*

HEROPHILUS (*Greek*). Gem-engraver of the first half of the first century after Christ. He was one of the three sons of Dioscorides, who distinguished themselves in the glyptic art. The only gem on which his signature appears is a blue paste cameo in the Vienna Museum, representing a laureated head of Tiberius in profile, with the incuse inscription : ΗΡΟΦΙΛΟC | ΔΙΟCΚΟΥΡ (ιδου). In King's opinion, "this gem is one of the very few examples beyond suspicion, satisfying as it does every condition."

BIBLIOGRAPHY. — Babelon, *La Gravure en pierres fines*, 1894. — Daremberg et Saglio, *Dictionnaire des Antiquités grecques et romaines*, IV, 1478. — King, *Hand-book of Engraved Gems*, 1885. — Furtwängler, *Antike Gemmen*, 1902.

HEROS. A fictitious Greek signature on a modern gem of the Borgia Collection, representing a Shepherd leaning on his crook.

BIBLIOGRAPHY. — King, *Antique Gems*, London, 1860.

HERPICH, VICTOR FRÉDÉRIC (*French*). Contemporary Sculptor, born at Paris; pupil of A. Dumont. He has executed various Portrait-medallions of General Grant, Alphonse Lamotte, and others.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

HERPIN, RENÉ (*French*). Mint-engraver at Poitiers, 1632-1643.

HERRE, JEAN DE (*French*). Coin-engraver at the Mint of Sedan, 1612-1613. He worked under Nicholas Briot, to whom he had been apprenticed.

HERRERA, FRANCISCO DE (*Span.*). A distinguished Spanish Painter, 1576-1656, founder of the "Seville school", born at Seville. His finest paintings include "The Last Judgment" and a "Holy Family", both in churches at Seville; others are in the Louvre, Paris. His name, unfortunately, is known in numismatics, as an artist who employed his talent in the coinage of false money.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.*

HERRENSCHWAND, DAVID or **DANIEL** (*Swiss*). Possibly the engraver of a commemorative medal of the Battle of Morat, undated, which is signed **D H S**.

BIBLIOGRAPHY. — *Revue suisse de numismatique*, 1882, p. 77.

HERSELLES, JEAN DE (*Belg.*). Seal-engraver at Brussels, first half of the fifteenth century. In 1431/2 he was ordered to engrave the seal of the Order of the Golden Fleece.

HERTEL (*Germ.*). Stetten, (p. 499), mentions that the "late Hertel" used to collect Hagenauer's medals and had lead reproductions made of them, in order to make them better known.

BIBLIOGRAPHY. — Stetten, *Kunst, Gewerbs-und Handwerks-geschichte der Reichstadt Augsburg*, 1779.

HERTER, E (*Germ.*). Contemporary Sculptor and Medallist, whose name appears in conjunction with that of O. Schultz on a medal commemorating the Opening of the Kiel Canal, 1895, and bearing on the obv. the bust of the three Emperors William I., Frederick, and William II. Menadier, *Schaumünzen des Hauses Hohenzollern*, illustrates another medal, engraved by Schultz, and the reverse of which was modelled by Herter, that of the International Fine Art Exhibition at Berlin, 1891.

BIBLIOGRAPHY. — Menadier, *op. cit.*

HERTERSBUROUGH, GILES DE (*Brit.*). Mint-master at London *anni*, 10-12 of Edward II.

HERTLYFF, HERMANN (*Belg.*). Goldsmith of Bois-le-Duc, and Engraver at the Mint there, on its opening in 1580. He died probably in 1582, Monachy succeeding him, and remaining in office there until 1604.

BIBLIOGRAPHY. — Pinchart, *Biog. des graveurs belges*, *Revue belge de num.*, 1853, p. 294.

HERWIG, FRIEDRICH (*Germ.*). Monetarius at Ratisbon, 1263.

HESLING, DANIEL (*Danish*). Medallist of the first half of the eighteenth century; a pupil of Hedlinger; died at St Petersburg in 1746. He resided at Hamburg for some years, and engraved there several masonic medals. *Vide HASLINGK* *suprà*.

HERZ, SEBALD (*Germ.*). Mint-wärden at Nuremberg, 1560.

HERZ, M. AND SON (*Austr.*). Issuers of a Francis Joseph Jubilee Medal, in 1898.

HESS, M. (*Germ.*). Counter-manufacturer at Nuremberg, 1620.

HESSE, LOUISE (*French*). Contemporary Painter and Sculptor; born at Paris; pupil of M. Gallier. She has exhibited Portrait-medallions in bronze at the Salon of 1870, and later.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

HESSELGREN, ED. (*Swed.*). Contemporary Die-sinker of Stockholm, whose signature is found on Prize medals, &c., 1870.

BIBLIOGRAPHY. — Hildebrand, *op. cit.*

HERVÉ, CLAUDE (*French*). Mint-engraver at Grenoble, some time before, and until 1710.

HERY, CLAUDE DE (*French*). Engraver General of the French Coins at the Paris Mint, 1557-1582. He engraved dies from portrait models by the celebrated Germain Pilon. The seals and the case of the Order of the Saint-Esprit were made by Claude de Hery, and probably also the accompanying medal which is very similar in the treatment of the work.

BIBLIOGRAPHY. — F. Mazerolle, *Claude de Héry, médailleur du roi Henri III*, 1891. — Id., *Médailleurs français*, 1902.

HEUBERGER, LEOPOLD (*Austr.*). Medallist of the first half of the nineteenth century. He engraved in 1827 a medal on the Reconstruction of the University of Gratz, and the reverse of a medal of Charles John, Crown Prince of Sweden, and Field Marshal Prince von Schwarzenberg, with busts on either side; also medals of Prince Metternich; — Prince Hieronymus von Mansteld-Colloredo; — Field Marshal von Blücher; — Pattern Double Gulden of 1831 (not approved of by the Monetary commission); — Visit of Alexander I.

of Russia to Vienna, 1814; — Marriage of Archduke Francis and Princess Sophia of Bavaria, 1824; — Competitive Medal for the office of Court Medallist, 1825; — Recovery of Francis I. from illness, 1826; — Medal of Merit for Civilians, 1826; — Marriage of Crown Prince Ferdinand of Austria and Maria Anna, Princess of Sardinia, 1831; — Badge of the Knight of the Blue Earth of Wildenstein; — Ludwig van Beethoven, &c.

HEUGELIN, DANIEL FRIEDRICH (*Germ.*). Mint-warden at Stuttgart, 1760-1791. The signatures of **I. C.** as well as of **D. F.** Heugelin occur on a Convention Thaler of Joseph William, of Hohenzollern-Hechingen, 1783.

HEUGELIN, JOHANN CHRISTIAN (*Germ.*). Mint-master at Stuttgart, 1783-1808. He signed his issues **I. C. H.**

HEURTHAUX, NICOLAS (*French*). Die-sinker at Paris, *circa* 1805-1815. He appears to have worked for the Medal Mint, and engraved several jetons and perhaps also some medals belonging to the Napoleonic Series. Very little appears to be known of this Engraver, whose signature I have noticed on the two pieces described here: Masonic Jeton of the Lodge of Angers, 1811, signed **HEURTHUAX F** (*sic*); Pattern 5 Franc Piece, for the monetary commission of 1814/15; etc. In An XI he was one of the competitors for the coinage and submitted dies for the 5 Franc piece (*illustrated*).



Pattern Five Franc piece of An XI, by Heurthaux.

BIBLIOGRAPHY. — Nagler, *Monogrammisten*. — Schlickeysen-Pallmann, *op. cit.* — *Catalogue Dewamin*. — Edwards, *Napoleonic Medals*, etc. — H. Denise, *Le concours de l'an XI*, *Gaz. num. franç.* 1902.

HEUS, H. D. (*Dutch*). Die-sinker of the early part of the nineteenth century. His signature occurs on a medal of 1809 commemorating the Introduction of Vaccination in Holland; also on an Independence Medal, 1813 (2 var.) and on others of the Siege of Naarden, 1814. — The Hague Volunteers, 1813, &c.

HEUS (*Germ.*). Court-Councillor at Stuttgart, second half of the eighteenth century ; he had some connection with the Mint and Coinage of the Dukes of Hohenzollern-Hechingen.

HEUSCHEL *Vide* **HENSCHEL, JOHANN WERNER** (*Germ.*). Sculptor and Medallist at Cassel, 1838.

HEUSDIN, JEAN DE (*Flem.*). Count de Laborde mentions this artist as a Seal-engraver. A document of 1380 records that he engraved Gold Deniers for the Count of Flanders.

BIBLIOGRAPHY. — Pinchart, *Biographies des graveurs belges*, *Revue belge de num.*, 1851, p. 105.

HEUSS, STEPHAN (*Germ.*). Die-sinker of Breslau, who worked for the Mint there in 1576 and 1579.

HEYDEN, CHARLES VAN DER (*Belg.*). Mint-master at Bruges, 2. May 1685 to 8. April 1686.

HEYDEN, GILLES VAN DER (*Belg.*). Assayer at the Mint of Antwerp ; provisional Mint-master from the 24. December 1638 to 1. March 1639.

HEYDEN, JACQUES VAN DER (*Belg.*). Mint-master at Antwerp, 5. August 1524 to 20. December 1529 in conjunction with Pierre Jongelinck ; again, alone, from the 29. Aug. 1529 to December of the same year.

HEYDEN, PIERRE VAN DER (*Belg.*). Mint-master at Brussels, 21. June 1616 to 31. December 1622.

HÉYER, GOTTFRIED OTTO (*Germ.*). Mint-master at Herborn, 1681-82. He signed his issues : **G. H.**, or **G. O. H.** Nagler adds that he was not a Die-sinker.

HEYLBROECK, NORBERT (*Belg.*). Goldsmith of Ghent ; appointed Engraver to the Mint at Bruges in 1749 ; ten year later he asked to be transferred to Brussels. He is the author of a medal of Maria Theresia, signed **N. H.**, 1752. In 1731 this Engraver had been condemned to imprisonment for life as a false coiner, but in 1735, his wife obtained his release from the Archduchess Marie Elizabeth, Governor of the Netherlands.

BIBLIOGRAPHY. — Pinchart, *Histoire de la gravure des médailles en Belgique*, Bruxelles, 1870. — Gillemann, *Revue belge de numismatique*, 1903, 1^{re} livr. — *Biographie nationale de Belgique*.

HEYLEN, JEAN (*Belg.*). Seal-engraver of Brussels, 1425-1436. He engraved the seals of Philip the Good, Duke of Burgundy ; others

for the Chancellor, Jean de Hornes, Edmond and Ambroise de Dynter, Dreux Van der Vacquerien, the Duke's secretaries. He was a first-rate artist as the seals known to have been engraved by him prove.

BIBLIOGRAPHY. — Pinchart, *Biogr. des graveurs belges*, Revue belg. de num., 1850, p. 168.

HEYNDERICKX, JACQUES AUGUSTIN (*Belg.*). Die-sinker and Maker of coin-weights for the district of Waas, 1750-1773.

H. F. *Vide* **HIERONYMUS FEDERER**, of Ratisbon. Coin-engraver at the Mint there in 1650; Mint-master in 1655; died in 1673.

H. F. *Vide* **HENRI FLÉMALLE**. Goldsmith and Medallist of Liège, circa 1670. Also **H. F. F.**

H. F. *Vide* **HARTMANN**. Medallist of Stockholm, 1699-1739. Also **G. G. H.**

H. F. *Vide* **HEINRICH FUCHS**. Die-sinker in Austria, 1716-1720.

H. F. *Vide* **DANIEL HESLING**. Die-sinker at Hamburg, 1730-1746. Also **D. H. F.**

H. F. *Vide* **HANF**. Die-sinker at Bayreuth, 1742-1776. Also **I. A. H.**

H. F. *Vide* **LAURENT JOEPH HART**. Medallist of Brussels, 1810-1860.

H. F. H. *Vide* **HEINRICH FRIEDRICH HALTER**. Mint-warden at Brunswick, 1693. Mint-master at Magdeburg, 1698. Court-councillor, 1721.

H. F. W. *Vide* **HEINRICH FRIEDRICH WERMUTH**. Medallist of Dresden, 1703-1744.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

H. G. (*Germ.*). Signature of a German Medallist of the sixteenth century. It occurs on a beautiful Portrait-medal of Luther, 1521, which is copied from an engraving by Höpfner, not by Cranach, as stated by Erman, in *Deutsche Medailleure*, p. 48.

A specimen of this medal, from the Völcker Collection, was sold for 2705 Marks at the Sale of the Wunderly-von Muralt Collection (Part IV, April 1900).

The signature is engraved in the incuse, as is the date also.



Medal of Marthin Luther, by H. G.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884.

H. G. and **IG** (*Germ.*). Signature of a Medallist of Frankfort-on-Main, third quarter of the sixteenth century. *Vide suprà*. Vol. II, p. 179.

The identity of this Medallist has been undoubtedly established as **HANS GELTHER** by Dr Julius Cahn, in his recent monograph : *Frankfurter Medailleure im 16. Jahrhundert*, 1903. Hans Gelther was a Goldsmith, who came to Frankfort from Hall in Tyrol. Besides the medals already ascribed to him, Dr Cahn has added others with portrait of Mathias Ritter (Joseph u. Fellner, 254), 1588; — Simon Naub and consort Maria, 1587 (Jos. u. Fellner 252). The last of these medals reminds one in style and workmanship of the Nuremberg Medallist Valentin Maler.

H. G. *Vide* **HANS GEBHARD**. Die-sinker, 1579-1588; later, Mint-master, at Nuremberg, after 1597.

H. G. *Vide* **HIERONYMUS GRONBERGER**. Mint-master at Erfurt, 1607-1609.

H. G. *Vide* **HANS GRUBER**. Die-sinker and Mint-master at Saalfeld, 1582-1584, and Nordhausen, 1618-1624. His son, Florian Grueber, was Mint-master at Saalfeld, 1585-1597, Erfurt, 1599-1607, and Nordhausen, 1615.

H. G. *Vide* HANS GLÄSER. Mint-master at Schleswig, 1641-1644.

H. G. *Vide* HANS GEBHARD. Die-sinker in Austria, 1603-1633; Mint-master at Glatz, 1629.

H. G. *Vide* HANS GESSNER. Father and son, Medallists of Zurich, 1706-1770.

H. G. *Vide* HEINRICH GUBE. Medallist at Berlin, 1820; after 1830 at St Petersburg.

H. G. M. *Vide* HANS GEORG MEINHART. Mint-master at Winsen on the Luke, 1620-21, Moisburg, 1622-23.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

H. G. *Vide* HUSERUS GLATZENSIS. Die-cutter at the Mint of Glatz, 1629. His initials occur on 10, 8 and 2 Ducat pieces, Thalers and subsidiary coins of that period.

H. G. Z. (*Swiss*). Signature of a Coin-engraver at the City Mint of St Gall, second half of the eighteenth century. I have noticed it on a 15 Kreutzer piece of 1786 and on 6 Kreutzer pieces of 1786 (Z) and 1790 (H. G. Z.).

BIBLIOGRAPHY. — Reg. Stuart Poole, *Catalogue of Swiss Coins*, &c.

H. H. *Vide* HANS JACOB HUSER. Mint-master at Glogau, 1622.

H. H. *Vide* HARDEG HARDEGEN. Mint-master at Wessode, near Göttingen, 1621.

H. H. *Vide* JOHANN HEINRICH HOFFMANN. Mint-master at Nordheim, 1671-1676, Bückeburg, 1677, Cassel, 1680-1681.

H. H. *Vide* HERMANN HAFFNER. Medallist of Nüremberg, 1637-1691.

H. H. *Vide* HEINRICH HAFFNER. Medallist of Nüremberg, 1660-1732.

H. H. *Vide* HEINRICH JOHANN HILLE. Mint-master at Stralsund, 1662, and from 1666 at the same time at Stettin and Güstrow, 1692-1693; died in 1705. Also H. I. H. or HH.

H. H. *Vide* HEINRICH HORST. Mint-master at Zellerfeld, 1711-1719.

H. H. *Vide* HERMANN HELD. Medallist at Magdeburg, 1877.

HH. F. *Vide* HANS HEINRICH FRIESE. Mint-master at Halle, 1669-1677, and Gotha, 1678. Also I. H. F.

H. I. (?) *Vide* **JOHANN HEINRICH JACOB**. Mint-master at Sagan, in the service of Wallenstein, 1628.

H. I. *Vide* **HEINRICH ILTERS**. Mint-master at Bautzen (Budissin), 1666-1667.

H. I. A. B. *Vide* **HANS JACOB ARNOLD BRANTH**. Mint-master at Königsberg, 1776-1797, and Copenhagen, 1797; Mint-director, 1802-1810.

H. I. B. *Vide* **HANS JACOB BULLINGER**. Die-sinker and Mint-master at Zurich, 1660-1700.

H. I. G. or **H. G.** *Vide* **HANS JACOB GESSNER**. Medallists and Mint-masters at Zurich, Father and son, 1706-1770.

H. I. G. B. H. *Vide* **HEINRICH HILLE**. Mint-warden, and **JOHANN GEORG BUNSEN**, Mint-master, at Frankfort-on-Main. Hille died in 1802, his son Joachim George having already succeeded him in 1798.

H. I. M. M. *Vide* **HANS JACOB MÜNTZ-MEISTER**. Mint-master at Saalfeld, Eisleben and Dresden, between 1612-1625.

H. I. S. *Vide* **HEINRICH JUSTUS SEBASTIANI**. Mint-warden at Steuerwald, near Hildesheim, in 1692; Mint-master from 1694 to 1702.

H. IVN. *Vide* **JOHANN HÖHN JUNIOR**. Medallist of Dantzic and in the service of the Margraves of Brandenburg; died in 1693 at Langenfuhr, near Dantzic.

H. I. W. *Vide* **HANS JACOB WOLRAB** of Ratisbon. Medallist at Nuremberg, Mint-master to the Franconian Circle, 1673 † 1690. He introduced in Germany the engraving of legends on the edge of coins.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

HIELTIMANN, GEORG (*Germ.*). Modeller, employed at the Mint of Oels, 1621.

HIERIMIA, CRISTOFORO. *Vide* **GEREMIA**, vol. II, p. 246.

HIERONYMUS FORMSCHNEIDER. *Vide* **FORMSCHNEIDER**, vol. II., p. 126.

HIKESIAS (*Greek*). According to Diokles (*Diogenes Laërtius vitae philosophorum*) Hikesias was a Money-changer, and perhaps also Mint-contractor, δημοσίαν τραπεζίαν ἔχων; his son Diogenes, the

Cynic, was accused of having coined false money in his youth, before he turned to philosophy. On Coins of Sinope, magistrates' names **IKESIOY** and **ΔΙΟ** occur, but of a later date, and cannot refer to Hikesias, or his son, Diogenes.

BIBLIOGRAPHY. — K. Regling, *Zur griechischen Münzkunde*, Zeit. für Num., 1901, p. 108.

HILCKEN, HEINRICK FRIEDRICH (*Germ.*). Brother of Johann Friedrich Hilcken, and also a Medallist. He resided at Hamburg *circa* 1700, and worked for the Royal Family of Prussia. His productions are signed **H. F. H.**

HILCKEN, JOHANN FRIEDRICH (*Germ.*). Medallist of Hamburg, who worked also at Schwerin in the early part of the eighteenth century for the Duke of Mecklenburg-Schwerin, 1703-1717. He was born at Nordhausen, and learned medal-engraving under the celebrated Christian Wermuth. His works are signed **I. F. H.** or **I. F. HILCKEN F.** A medal commemorating the conferring of the Order of the Elephant on Duke Frederick William of Mecklenburg bears the signature **HILCKEN** on obv. and **I. F. H.** on R.; and on a Lübeck Thaler of 1712, on the Election of the Emperor Charles VI., which is probably by him, we find **I. H. F.** By J. F. Hilcken (or Hilken) are also : Marriage of Sophia Dorothea of Brunswick with Frederick William I., King of Prussia, 1706; — Marriage of Sophie Luise of Mecklenburg-Grabow with Frederick I. of Prussia, 1708; &c., &c.

HILDEBRAND, PROFESSOR ADOLF (*Germ.*). One of the foremost German Sculptors of modern times, was born at Marburg, on the 6th of October 1847. He studied first at Jena, then at Nuremberg; he visited Rome in 1867 where he made a stay of eighteen months; in 1870, he settled at Berlin, but two years after returned again to Italy, opening a studio at Florence. He now resides at Munich.

The works of Hildebrand are very numerous; several have been purchased by the German government and are exhibited at the Berlin National Gallery. He executed busts of Th. Heyse, Dr Fiedler, Duke Charles Theodore of Bavaria, Arnold Böcklin, Ignaz Döllinger, Hermann von Helmholtz, Max von Pettenkofer, D. Haase and Otto Ludwig; statues in clay, marble, or bronze, representing Adam, Water Carrier, Flute Player, Female figure, the Dioscopolus, Mercury, Marsyas; various groups; terra-cottas; portraits; stone reliefs, Leda, A Panic, Christ; the Wittelsbach Fountain at Munich; the Fountain "Father Rhine" at Strassburg; Monuments to Brahm at Meiningen, Hans von Bülow at Hamburg, and many other important pieces of statuary and sculpture.

Prof. Hildebrand modelled also several Bronze Portrait-medallions and Plaques, some of which are illustrated in Heilmeyer's biography of the artist : Bismarck, Chancellor of State ; — Hans von Bülow ; — Arnold Borsig ; — Dr Max von Pettenkofer, Munich, 1900 ; &c. His medalet of Bismarck, in helmet (*illustrated*), struck in commemoration of the Chancellor's eightieth birthday, 1. April 1895, is one of the most admired and finest productions of modern German medallic art.



Prince Bismarck, by A. Hildebrand.

“Der Künstler,” observes Heilmeyer, “steht im fünf und fünfzigsten Lebensjahre, er kann die Welt noch mit manchem Werke erfreuen. In der Ausgestaltung von bestimmten Situationen, durch Bauten, Denkmälern, Grabmälern und Brunnen, steht er mit seinem Schaffen unmittelbar im Leben der Gegenwart. In seinen Einzelwerken ist er der Mensch, der ihm bei der Mannigfaltigkeit an individuellen Arten immer wieder neue Motive darbietet.

“In seiner Gestaltungsweise offenbart sich eine Grundanschauung unseres allgemeinen Verhältnisses zur Natur, er bereichert unsere Vorstellung um neue räumliche Anschauungsformen und in der Darstellung des Menschen um neue individuelle Ausdrucks-
werte. Hierin zeigt sich der eigenartige und wahrhaft ideal Charakter seiner Kunst.”

Hildebrand competed with success for the designs of the latest coinage of Saxe-Meiningen.

BIBLIOGRAPHY. — Alexander Heilmeyer, *Adolph Hildebrand*, Velhagen & Klasing, Leipzig, 1902.

HILDEBRAND, BERNARD (*French*). Contemporary Gem-engraver, born at Mantoillot (Côte-d'Or). He studied drawing at the Municipal School under M. Lequien, Rue des Petits-Hôtels, Paris, and there obtained a gold medal. His first exhibits at the Salon, in 1885 and 1886, are Cameo-portraits, a large number of which he executed at about that time for American families then residing at Paris. In the following years, Hildebrand produced, beside very fine Portraits, some beautiful cameos, amongst which M. Babelon notes

for their special merit : 1887, Hebe, cameo on sardonyx of three strata ; — 1888, Orpheus losing Eurydice ; — 1889, Macbeth and Banquo meeting the witches, cameo on sardonyx of three strata, which was awarded a “ Mention honorable ” ; — 1890, Youthful Bacchus and Bacchante ; — 1892, Love undecided, cameo representing Venus restraining Cupid from discharging his



Diana surprised, by B. Hildebrand.

arrows ; — 1892, Andromede delivered, for which the artist obtained a medal of the third class ; — 1895, Esmeralda, cameo purchased by the State, and now on exhibition at the Luxembourg Museum ; — 1896, Eve, cameo on sardonyx of three strata ; — 1897, Venus disarming Cupid, large cameo on reddish sardonyx of two layers, for which Hildebrand was awarded a medal of the second class ; it is one of the artist's most important works ; —

1899, Prometheus chained, cameo on sardonyx of three strata ; — 1901, The Nest, and three portraits of Children (Jeanne, Alice, Robert) on sardonyx ; — 1902, Diana surprised, cameo on sardonyx of two layers (*illustrated*) ; — 1903, Toilet of Venus, sardonyx cameo of three strata.

BIBLIOGRAPHY. — Babelon, *Histoire de la Gravure sur Gemmes en France*, Paris, 1902-1903. — *Catalogue du Salon*, 1901-1903. — *Catalogue de l'Exposition universelle de 1900*. — L. Bénédict, *Catalogue du Musée du Luxembourg*.

HILLE, ANDREAS (*Germ.*). Mint-master at Stade, 1670, Rostock, 1672-1678, Schleswig, 1674, and Ratzeburg, 1678.

HILLE, BASTIAN (*Germ.*). Mint-master at Halberstadt, 1666-1674, Brunswick, 1675-1676, Halberstadt, 1677-1681, Minden, 1682-1713, and Rendsburg, 1716-1726.

HILLE, GEORG ALBERT (*Germ.*). Mint-master at Riga, *circa* 1700. Some of the coins (ducats) he issued are signed **G. A. H.** and **G** others **AH**.

BIBLIOGRAPHY. — Nagler, *Monogrammisten*, II, p. 965, n° 2704,

HILLE, HEINRICH CHRISTOPH (*Germ.*). Mint-master and Medallist ; worked at Clettenberg, 1684, Arnstadt, 1685, and Brunswick, 1689. He died in 1729.

HILLE, HEINRICH JOHANN (*Germ.*). Mint-master at Stralsund, 1662, and from 1666 at Stettin conjointly, then from 1692 to 1693 at Güstrow. He died in 1705. He signed **H. H.** or **HH**, or **H. I. H.**

HILLE, JOHANN CHRISTIAN (*Germ.*). Mint-master at Stralsund, 1706 ; died in 1721.

HILLE, JOHANN CHRISTOPH (*Germ.*). Mint-master, whose initials appear in 1686 on coins of Schwartzburg.

HILLE, JOHANN GEORG (*Germ.*). Warden of the Mint at Frankfort-on-Main, in succession to his father, Johann Heinrich Hille, from 1798 to 1816. His initials are found on the current coins, between 1803 and 1812, in connection with those of the Mint-master, Johann Georg Bunsen. He was born in 1772 and died in 1816.

HILLE, JOHANN HEINRICH (*Germ.*). Warden of the Mint at Frankfort-on-Main, 1790-1798. He succeeded Georg Neumeister, and died in 1798. His initials appear on the coins (**I. H.** or **H. H.**) from 1790 to 1796 in conjunction with those of the Mint-master Johann Georg Bunsen.

BIBLIOGRAPHY. — Paul Joseph u. Eduard Fellner, *Die Münzen von Frankfurt am Main*, 1896.

HILLE KASPAR (*Germ.*). Medallist and Seal-engraver of the middle years of the sixteenth century. The seal of Koenigsberg University, 1544, was cut by him. He is presumably also the author of a cast uniface Medallion of Albert, first Duke of Prussia, and of another of his consort, Duchess Anna Marie. These medallions are painted in oil colours, and surrounded by a wreath of leaves.

BIBLIOGRAPHY. — Menadier, *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901.

HILLEBRAND, JACOB (*Austr.*). "Hofpfenningmeister" at Gratz, in the middle years of the seventeenth century, *circa* 1643-1679.

HILLIARD NICHOLAS (*Brit.*). Goldsmith and Jeweller to Queen Elizabeth and James I., Limner, and Miniature Painter, born in 1547, died in 1619. He was, so Walpole states, the son of Richard Hilliard of Exeter, High Sheriff of the city, and of Laurence, daughter of John Wall, goldsmith, of London.

As a Miniature Painter, Hilliard stands very high, although he did not attain the force and nature of his model, Holbein. He executed Queen Elizabeth's Prayer Book, portraits of Henry VII., Henry VIII., Edward VI., Jane Seymour, his own, inscribed: "Nicus Hillyard Aurifaber Sculptor et celebris illuminator serenissimae Reginae Elizabethae," Queen Elizabeth, Lord Hunsdon, Sir Francis Walsingham, Sir Francis Knowles, Sir Francis Drake and Sir Edward Osborne; also Mary, Queen of Scots, dated 1579, The Countess of Dorset, James I., &c.

"In a patent which he received in 1617 from James I., granting him a special licence for twelve years, to invent, make, &c., pictures of the King and Royal Family, Hilliard is called an *Embosser of medals in gold*" (*Med. Ill.*, II, 727).

This artist may have engraved some of the counters issued during the reign of James I., but most of these were produced by Simon Passe or de Passe, who was employed by him, Walter Schultz, and other engravers. Mr. Grueber, in *Med. Ill.*, I, p. 375, remarks: "These counters are stamped in imitation of engraving. They were used as markers or counters "for reckoning and for play". They appear to have been issued in sets of thirty-six, composed either of pieces of different types or of repetitions of the same type. Some of these counters were executed by Nicholas Hilliard, jeweller, goldsmith, and engraver to Elizabeth, and afterwards to James I. From the latter, Hilliard received in 1617 a patent granting him the monopoly for twelve years of all engraved portraits of the King and the Royal Family, and in virtue of this patent he sold licences to other engravers to execute these counters. Simon Passe and his brother, both of whom excelled in the art of engraving, are said to have received such licences. The period over which the issue of

these pieces ranges is from 1616 to 1638, the earlier date corresponding with that when Simon Passe commenced his portraits of various members of the Royal Family and others." (*Med. Ill.*, I, 375).

The counters mentioned above comprise the following portrait-pieces : James I. and Prince Charles (several varieties) ; — Charles I.



NICHOLAS HILLIARD.

ætatis suæ 30. 1577
from a limning at Penrhynet.

and Henrietta Maria (sev. var.) ; — Gustavus Adolphus of Sweden and his Queen Maria Eleonora ; — Set of thirty-six counters bearing portraits of the sovereigns of England, from Edward the Confessor to Charles I., and others of Henry, Earl of Darnley, Mary, Queen of Scots, Anne of Denmark, Henry, Prince of Wales, Henrietta Maria, Queen of Charles I., Charles II. as Prince of Wales, Frede-

rick and Elizabeth of Bohemia, and their son, Charles Louis; — Set of thirty-six counters with portraits of the English sovereigns and others of Philip II. of Spain, Anne of Denmark, Henry, Prince of Wales, Henrietta Maria, Queen of Charles I., Charles II. as Prince of Wales, James II. as Duke of York, Frederick and Elizabeth of Bohemia as Count and Countess Palatine of the Rhine, and their son, Charles Louis (these were issued in 1636, and are not Hilliard's, nor Simon Passe's work); — Charles I.; — Henrietta Maria; — Gustavus Adolphus, King of Sweden; — Bernhard, Duke of Saxe-Weimar; — John Bauer, &c.

Hilliard's son, Laurence, may have executed some of these counters; he sold to Charles I. a fine jewel containing the portraits of Henry VII., Henry VIII., Edward VI., and Queen Mary, with an enamelled representation of the Battle of Bosworth on one side, and on the other, the red and white roses.

A fine Pendant of Gold, enamelled, and set with jewels, of Queen Elizabeth, size $2\frac{3}{4}$ in. by $2\frac{1}{8}$ in., dated 1580, and supposed to have been presented to Sir Francis Drake by the Queen on his return from his famous voyage, is ascribed, although unsigned, to Nicholas Hilliard, and was sold at Christie, Manson & Woods, on July 18, 1902, for £. 5250.

This fine jewel was thus described in Christie's Catalogue.

"The front face of the jewel is occupied with an oval plaque of gold, modelled in relief with a profile portrait bust of Queen Elizabeth. The Queen is represented facing the left, her hair elaborately dressed and enclosed in a net which is richly decorated with pearls and jewel-work; around her neck is a deep ruff; her bodice embroidered with chevron bands, encircled at the neck with a necklace of pear-shaped pearls; outside this is another larger necklace, apparently of various cut stones; her sleeves are ample and of open riband work. The field upon which this portrait is represented is enamelled a translucent aventurine blue, the surface being stippled, the effect produced by the gold ground of the enamel being delicately and evenly scored with short lines; around the edge of the medallion, painted upon the surface of the enamel in gold, runs the inscription, ELIZABETHA · D · G · ANG · FRA · ET · HIB · REGINA. This relief portrait is protected by a convex glass.

"The opposite side of the pendant forms an opening locket, hinged at the top, and which, when open, discloses a miniature portrait, in gouache, of the Queen. Here she is represented three-quarter face, with light auburn hair, facing somewhat the left. In the coiffure are introduced brooches of sapphires and gold, knots of pearls and many mauve-coloured flowers. Her dress is not visible, being hidden by the large lace ruff that encircles her neck; a small tight ruff is also round her chin. A sapphire, gold and pearl necklace,

together with a rope of pearls, rests on her bosom; sapphire and ruby brooches are at intervals dispersed over her ruff. At the base of the ruff is attached a small posy of red roses. The background to the miniature, as was customary at this period, is azure-blue, inscribed in gold lettering, ANO 1580.

“The oval plate that forms the covering to this portrait is enamelled *en plein* in translucent colours with the two following



The Elizabethan Pendant, sold at Christie's in 1902.

subjects : On the outside, the Ark floating on a troubled sea, with rain falling in torrents from heaven, inscribed round the border in opaque black enamel, SÆVAS—TRANQVILLA—PER—VNDA. On the inside of the plate is a conventional arrangement of the Tudor rose, encircled by its foliage, around which runs the following inscription : HEI MIHI QVOD TANTO VIRTVS PERFUSA DECORE NON HABET ETERNOS INVIOSATA DIES.

“The whole of the central jewel is bordered by strapwork *à jour*, characteristic of the later Elizabethan ornamentation; on one side it is enamelled opaque azure-blue, and on the reverse opaque white; this at intervals is further enriched by settings of table-diamonds and rubies; the ring for suspension above is formed as an arrangement of scrolls.

“The jewel is enclosed in a black shagreen case, set with small gold studs.

“This jewel is in the finest possible state of preservation, the enamels retaining their pristine freshness, and the jewels their fine polish. The miniature of the Queen, although unsigned, must be closely associated with the work of Nicholas Hilliard; whilst the gold relief portrait is the replica of the famous gold medal now in the British Museum.”

Hilliard died on the 7th of January 1619, and was buried in St. Martin's Church in the fields, Westminster, in which parish he had a house. He made his will in the preceding December, leaving twenty shillings to the poor of the parish; to his sister Anne Avery twenty pounds of thirty (Hilliard had the same salary as Holbein)



Engraved Portrait Plaque of Queen Elizabeth, by Simon Passe.

that were due of his pension; the remaining ten pounds to his other sister; some goods to his servant maid; and all the rest of his effects, plate, jewels, rings, &c. to his son, Laurence Hilliard, his sole executor. (Walpole, *op. cit.*, p. 164).

BIBLIOGRAPHY. — Franks & Grueber, *Medallic Illustrations, &c.* — G. C. Williamson, *Portrait Miniatures*, London, 1897. — Horace Walpole, *Anecdotes of Painting*.

HILTOFT, PETER DE (*Brit.*). Seal-engraver of the fifteenth century. In a document he is styled “King’s engraver residing in the Tower of London”.

BIBLIOGRAPHY. — Wyon, *Great Seals of England*, London, 1887.

HILTORP. *Vide* **HITTORF, JOHANN** (*Germ.*). Mint-master at Bonn, 1733-1738.

HILTPRAND, ANDRE (*Austr.*). Mint-master at Vienna, 1442 (?).

HIM(ERIOS) (*Greek*). In Weil, *Künstlerinschriften auf Sicilischen Münzen*, p. 20, the letters **IM** which appear on the two Syracusan Coins described and reproduced below, are taken to represent a Coin-engraver's signature.

Æ. Tetradrachm (B.C. 406-345). Obv. **ΗΝΙΣΟΚΑΡΥΣ**. Female head to l., wearing necklace and earring; hair bound with diadem, visible only above forehead; behind, **IM**; beneath, three dolphins: plain border. **℞**. Quadriga to l., driven by charioteer, extending r. hand and holding reins in l.; horses prancing; the rein of the farthest horse hanging loose; above, Nike flying to r., about to crown charioteer; in ex., lion devouring bull to l.; border of dots.

Weight; 264,6 grs.



Æ. Tetradrachm, by Himerios (?)

B. M. Cat., *Sicily*, p. 178, n° 214. — Head, *Coins of Syracuse*, Pl. V, n° 3. — Poole, *Num. Chron.*, 1864, p. 246.

This coin is of peculiar style, as noticed by Poole, who calls it "of unmistakably Ionian work", whilst Dr Head observes: "Whether the peculiarity in style of this piece, so different from the other tetradrachms of Syracuse, is due to its being the work of a native of Greece proper or Asia Minor, or only to its



Æ. Hemidrachm, by Himerios (?) and Kimon.

being some ten or twenty years later, it is impossible to say". The head on this coin occupies almost the whole surface of the flan, and the dolphins are drawn smaller than is usual on the Syracusan coins. The **℞**. type reminds one of the Quadriga on Euainetos' tetradrachm of Catana; and in the exergue is a bull devoured by a lion, the well-known type of Akanthos.

Α. Hemidrachm. Obv. [ΣΥΡΑ]ΚΟΣΙΩΝ. Female head to r., wearing diadem, earring, and necklace; hair flowing; above, IM; in front, a dolphin to l., upwards: plain border. R. Quadriga to l., driven by charioteer, holding reins in both hands; horses prancing; above, Nike flying to r., crowning charioteer; in ex., pilos and KIM: plain border.

Weight: 29,8 grs.

B. M. Cat., Sicily, p. 181, n° 233. — Head, *op. cit.*, Pl. V, 8.

The obv. of this Hemidrachm is no doubt by the same artist IM who engraved the tetradrachm; the R. bears the signature KIM which stands for KIMON, the celebrated Syracusan artist.

Himerios (if such be his full name) worked less minutely than some other artists, Parme(nidas) for instance, but his style is softer, as Dr Weil justly remarks.

BIBLIOGRAPHY. — Rud. Weil, *Künstlerinschriften*, &c., p. 20. — B. M. Cat., Sicily. — Head, *Coins of Syracuse*, 1874.

HINDEIKSEN, CLAUS (*Swed*). Mint-master at Arboga, in the Swedish Province of Westermanland, 1627.

HINNERUP (*Danish*). Mint-master at Copenhagen, seventeenth century.

HINGRE, LOUIS THÉOPHILE (*French*). Contemporary Sculptor and Medallist, born at Écouen (Seine-et-Oise), came to Paris at the age of twelve years, and made his apprenticeship at the works of Messrs Gervais. In 1858, he was obliged to take refuge in England, where he took employment with Messrs Elkington at Birmingham as a chaser and ornamental sculptor. He resided seven years in England and while there made his first studies of animals. Since 1862 he has been a constant exhibitor at the Paris Salons of the Champs Elysées.

Hingre's principal works of sculpture are: The Inundation, a large group of dogs, presented by the artist to his native town; — The Farm; — Cows at rest; — Marabou; — Elephant; — Showman's Dromedary; — The Peacock complaining to Juno; — The Frogs asking for a King, etc.

Amongst his medallic productions, I may notice: Family of Pheasants (plaquette); — Fold of Sheep (medal and plaquette, intended as Agricultural prizes); — Duck shooting; — Dogs; — St Hubert (Hunting medal); — Spring; — Six Plaquettes "Menu holders" (awarded two prizes in 1877 and purchased by the King of the Belgians at the Universal Exhibition in 1900); — The Jay adorned with peacock's feathers (plaquette); — Turkey and Hen; — Boar, etc.

At the Salon of 1903, Hingre exhibited seven Plaquettes in plated bronze.

The artist, who has also executed various productions in decorative art, is the holder of several prizes : Medal of the second class of the Exposition des Arts appliqués à l'industrie, 1862 ; Gold Medal in 1878 ; Silver Medal at the Universal Exhibition of 1889 ; — Mention at the Salon of 1891, etc. Since 1899, he is an Officier d'Académie, and Member of the State Jury for the Department of the Seine.

Saunier in his article on *La Médaille française contemporaine* mentions Hingre as “ un observateur ingénu et ingénieux de l'animal, dont il sait tirer un parti heureux dans mainte plaquette décorative ”.

BIBLIOGRAPHY. — *Information kindly supplied by the artist.* — *Catalogue of the Salon*, 1901. — *Revue des Arts décoratifs*, 1901, Nov., p. 70. — *Revue de l'Art ancien et moderne*, II, 1902, p. 23.

HINTZE, KARL (*Germ.*). Court-Medallist, residing at Breslau. His signature occurs on various medals, but I have only seen a Rifle-men's Badge of Breslau, signed by him.

HIOLIN, LOUIS AUGUSTE (*French*). Contemporary Sculptor, who in 1882 exhibited at the Salon several Portrait-medallions in clay and bronze.

HIPPMANN, JOSEF (*Bohem*). Mint-master at Prague, 1822-1846. He had previously been Mint-assayer at Gratz.

BIBLIOGRAPHY. — Eduard Fiala, *Die Beamten der Prager Münzstätte*, 1898.

HIPPOCRATES (*Greek*). Coin-engraver at the Mint of Rhegium (Bruttium) during the first quarter (?) of the fourth century before Christ. The signature **ΙΠΠΟΚΡΑΤΗΣ** appears on a rare tetradrachm, described as follows in *B. M. Cat., Italy*, p. 375, n° 26 :

Α. Tetradrachm (Period of finest Art, circ.B.C. 415-387). Obv. Lion's scalp; lion's mane arranged in a double ridge on the top of the head : border of dots.



Α. Tetradrachm by Hippocrates (?) or Kratesippos (?)

Ρ. **ΡΗΓΙΝΟΣ**. Head of Apollo to r., laur., hair turned up ; behind, sprig of olive ; in front, in small letters, **ΚΡΑΤΗ**
ΟΓΓΙΣ. Weight : 267.5 grs.


The above illustration is from, Garrucci, *Monete d'Italia*, Pl. CXIV, n° 22. The artist's name should perhaps be read ΚΡΑΤΗΣΙΓΓΟ, as suggested by Garucci, and more recently by Mr. G. F. Hill, *Handbook of Greek and Roman Coins*, p. 195. In the latter case, the name would appear in the genitive, as we find it the case with the signature ΕΥΑΙΝΕΤΟ, ΝΙΚΑΝΔΡΟ, &c.

BIBLIOGRAPHY. — Head, *Historia Numorum*, p. 94. — Garrucci, *op. cit.*, Rome, 1885.

HIRON, S. (*Brit.*). Dealer in Coins, Tokens, Checks; Engraver, &c. of Birmingham, early part of the nineteenth century. On one of his tokens, he styles himself "Die-sinker, Seal-engraver and Medallist". Marvin, *Masonic Medals*, p. 270, describes an advertisement ticket of S. Hiron, who belonged to the Masonic brotherhood.

BIBLIOGRAPHY. — W. J. Davis, *The Token Coinage of Warwickshire*, 1895.


HIRSCH (*Germ.*). Medallist of the first half of the nineteenth century, mentioned by Bolzenthall, p. 321.

HIRSCHVOGEL, AUGUSTIN (*Germ.*). Sculptor of the first half of the sixteenth century. An undated medal of Ursula Dürr of Nuremberg, bearing the signature H  B, in the Berlin Museum, is accompanied by a descriptive notice in an unknown eighteenth century hand, ascribing it to Hirschvogel: "Vom Augustin Hirschvogel war diese Ursula Durrer in diesen Marmorstein 1530 geschnitten worden. Sieh dessen Zeichen unter dem linken arm".

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884.

HISTOROS (*Greek*). Coin-engraver at the Mint of Thurium (Lucania), first half of the fourth century before Christ. His signature ΙΣΤΟΠΟΣ, appears in full on a beautiful tetradrachm of the Collection de Luynes, published by Dr F. Imhoof-Blumer, and since by Garrucci.

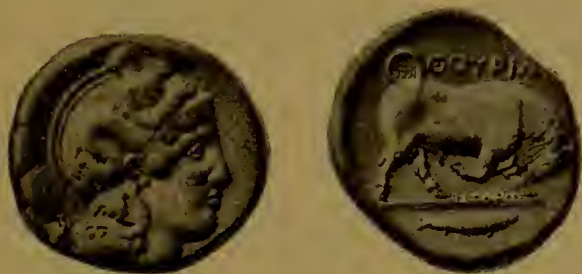
℞. Tetradrachm (*Circ.* B. C. 390-350). Obv. Head of Pallas to r., wearing crested Athenian helmet, adorned with Skylla and griffin.

℞. ΘΟΥΡΙΩΝ. Bull butting to r. on basis inscribed in minute characters: ΙΣΤΟΠΟΣ; on bull's rump the monogram ; in exergue, fish to r.

Dr Head observes: "The coinage of this period, B. C. 390-350, reaches the highest point of excellence in respect of execution, without perhaps losing much of the severe delicacy of style which is so remarkable on the coins of the earlier time".

"ΙΣΤΟΠΟΣ appears to be a new Artist's signature", says Dr Imhoof-Blumer in *Monnaies grecques*, p. 7; "it occupies the

same position as the names of **ΜΟΛΟΣΣΟΣ** and **ΝΙΚΑΝΔΡΟ** on the coins of the same town (Thurium). As to the monogram on the bull's rump, it does not present an isolated instance; amongst the coins of Thurium in my collection I find specimens on which



Imhoof, *Monn. gr.*, Pl. A, n° 4. (Collection de Luynes.)

the animal is marked with **A**, **E**, **K**, **M**, **Φ** or **Α**. In many cases the same letter, which appears on the bull's body, is repeated on the obverse, generally in front of the goddess's helmet. The same manner of marking animals with letters and symbols is also to be seen on coins of Tarentum (**H** and **E** on the dolphin), Lykkeios (**Γ** or **K** on the lion); Dyrrhachii (**Δ** on the cow), Corcyra (**M**, **A**, **Φ**, and *trident* on the cow), Ambracia (**A** on Pegasus), of kings Pausanias and Amyntas III. (*caduceus* on the horse), of the Bisaltae (**Æ** on the horse), of Alexander of Pherae (*bipennis* on the horse), of Corinth (*bull's head* on the Pegasus), Pheneos (*caduceus* on the bull), of Ainel, king of Byblos (**Α** on the bull), etc." (*Vide H suprà*, p. 352).

HITSCHLER, BALTHASAR (*Germ.*). Mint-warden and Engraver at Munich, 1592/93.

BIBLIOGRAPHY. — J. V. Kull, *Aus bayerischen Archiven*, 1900.

HITTORF, JOHANN (*Germ.*). Mint-master at Bonn, 1733-1738. He signed his issues **J. H.**

HITCHCOCK, Dr J. S. (*Amer.*). Dentist of Oswego (N. Y.), whose signature occurs on the *R.* of a Medallion of Dr A. P. Southwick, dentist of Buffalo (N. Y.) (*Am. Journ. of Num.*, 1413).

H. K. *Vide* **HEINRICH KÖHLER**. Mint-master at Copenhagen, 1643-1662.

H. K or **HK.** *Vide* **HANS KRUG** (*Germ.*). Die-sinker at Nuremberg, died in 1519.

H. K. *Vide* **HANS KRUG**. Nuremberg Modeller, circa 1570.

H. K. (?). *Vide* **HERMANN KAPPLAN**. Warden to the Ducal Saxon Mint of Saalfeld, 1595-1601.

H. K. *Vide* **HANS KRAUWINKEL**. Counter-manufacturer of Nuremberg, 1580-1601.

H: K or **HK**. *Vide* **HEINRICH KÖHLER**. Mint-master at Copenhagen, 1643-1662.

H. K. *Vide* **HEINRICH KEMPER**. Mint-master at Dömitz, 1669-1673.

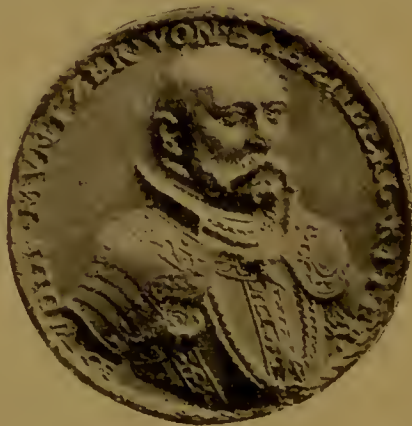
H. K. or **HK**. *Vide* **HEINRICH KOPPERS**. Mint-master at Cologne, 1722-1734.

H. K. *Vide* **NICOLAUS KOSIN**. Medallist at St. Petersburg, after 1850.

H. K. or **H. K. F.** *Vide* **HEINRICH KARL**. Medallist at Vienna, first quarter of the nineteenth century.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

H. K. (*Germ.*). Signature of a Nuremberg Medallist of the third quarter of the sixteenth century. These initials **H. K.** appear on a medal of “Wolf Muntzer von Babenberg”, dated 1567, and preserved in the Berlin Museum.



Portrait-medal of Wolf Muntzer, by H. K.

Erman remarks that one cannot ascribe this medal to the later Nuremberg Medallist, Heinrich Knopf (early part of the seventeenth century), as the style is absolutely different from his.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, 1884.

H. L. *Vide* **HANS LACHENTRESS**. Mint-master at Moritzburg, near Hildesheim, 1608-1611.

H. L. or **H. L. H.** *Vide* **HEINRICH LAFFERT**. Mint-master at Driesen, 1612-1615, and previously at Posen.

H. L. or **HL.** *Vide* **HEINRICH LÖHR**. Mint-master at Quedlinburg, 1617-1619.

H. L. *Vide* **HANS LAUCH**. Mint-master at Quedlinburg, 1620-1624, and again, 1633-1637.

H. L. or **HL.** *Vide* **HANS LENKER**. Die-sinker and Medallist at Augsburg, 1620-1630.

H. L. *Vide* **LEOPOLD (VON DER) HOCHSTRASSE**. Mint-master at Vienna; fourteenth century.

H. L. *Vide* **HANS LIPHART** (or **LIPHARD**). Mint-master at Erfurt, 1592-1599.

H. L. or **HL.** *Vide* **HEINRICH LAMBERT**. Mint-master at Deutz, 1608, 1615 and 1616.

H. L. *Vide* **HANS LIPPE**. Mint-master at Thorn, 1629-1630.

H. L. *Vide* **HANS LAUFER**. Counter-manufacturer at Nuremberg; died in 1632.

H. L. or **HL.** *Vide* **HANS LUDWIG KIENLEN**. Mint-master at Ulm, 1635-1639.

H. L. or **HL** or **HP.** *Vide* **HERMANN LÜDERS**. Mint-master at Bremen, 1670-1673, and Hamburg, 1674-1692. He coined also for Schleswig-Holstein, 1676-1689, and for the city of Lüneburg, 1677-1678; in 1681 he became Warden of the District of Lower-Saxony.

H. L. or **HL** or **H. L.** *Vide* **HANS LÜDERS**. Mint-master at Hildesheim, 1695-1710 and later at Deimold, 1710-1716.

H. L. *Vide* **HEINRICH LORENZ**. German Medallist of the middle of the nineteenth century; he was working at Berlin in 1833, and at Altona in 1848.

H. L. F. *Vide* **HANS LOBSINGER**. Medallist of Nuremberg, *circa* 1520.

H. L. F. *Vide* **HANS LÜTZELBURGER**. Modeller of Southern Germany, *circa* 1524.

H. L. K. *Vide* **HANS LUDWIG KIENLEN**. Mint-master at Ulm, 1635-1639.

H. L. O. *Vide* **HEINRICH LAURENZ ODENDAHL**. Mint-master at Münster, 1696-1700 and 1704-1706, Höxter, 1698 and 1708, Mühlheim-on-Rhine, 1700-1701, Osnabrück, 1701 and 1703, and Paderborn, 1701-1702.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

H. L. *Vide* **HANS LORENZ**. Mint-master at Teschen, 1620-1621. His initials occur on Zwölfer and 3 Kreuzer pieces of 1620, Vierundzwanziger and Zwölfer of 1621.

HLAVSA, PETER VON LIBESLAW (*Bohem.*). Mint-master general in Bohemia, *circa* 1553-1561. He had carried out improvements at the Mint of Kuttenberg at his own cost, in 1557-8, the result of which was a surplus of 20.000 Thalers in 1560. In 1561 he was deposed.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen über österreichische Münzprägungen*.

H. M. *Vide* **CONRAD HUNT, MAGDEBURGENSIS**. Mint-master at Magdeburg, 1577-1594; special mark, a dog's head.

H. M. *Vide* **HEINRICH MEYER**. Mint-master at Barby, 1611-1615, Magdeburg, 1617, and Königssee, 1620.

H. M. *Vide* **HANS MÜLLER**. Mint-master at Königsberg in Prussia, 1661-1666.

H. M. *Vide* **HENNING MÜLLER**. Mint-master at Sondershausen, 1675-1681; at the same time also at Ellrich, 1675-1678, and Gotha, 1681-1683.

H. M. *Vide* **HANS HALMBERG**. Mint-master at Stockholm, 1738-1762.

HM. *Vide* **HANDMANN**. Coin-engraver at Basle, 1740-1769.

H. M. *Vide* **HEINRICH MEIDINGER**, Mint-director at Fulda, 1765-1770.

H. M. *Vide* **NICOLAUS MUNT**. Mint-master at Katharinenburg, 1810-1821.

H. M. O. *Vide* **HANS MATTHÄUS OBERMÜLLER**. Mint-master at Meiningen, 1714-1717.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

H. N. *Vide* **HANS NEUMANN**. Mint-master at Schleusingen, 1550-1553 and 1555-1569, and at Eisleben, 1554-1555.

H. O. *Vide* **HANS ODENDAHL**. Mint-master at Münster and Hoexter, 1683-1696.

H. O. *Vide* **HEINRICH OMEIS**. Medallist of Dresden, 1680-1703.

HOE. or **HÆ.** *Vide* **CARL WILHELM HOECKNER**. 1749-1820. Medallist of Dresden.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

H. O. *Vide* **HEINRICH OECKELER**. Mint-master at Brunswick; died in 1605. On a counter, we find his arms on one side, and on the other a representation of Abraham's Sacrifice.

BIBLIOGRAPHY. — Nagler, *Monogrammisten*, III, n° 1309.

HOCHSTETTER, JOACHIM (*Brit.*) struck Groats and one-third Groats of the third issue of James V. of Scotland (1527), under a contract between the Edinburgh Mint and himself in conjunction with his brothers. They were also ordered to make two-thirds Groats, but none appear to have been struck. The Groats of this issue were known as "Douglas" Groats, because they were struck while Sir Archibald Douglas of Kilspindie was Lord High Treasurer of Scotland. The Groat was then current for 18 d.

Æ. Groat. Edinburgh. 3rd issue (1527). Obv. + **ITCOBVS** . . 5 . . **DEI** . . **GR** . . **REX** . . **SCOTORV**. Bust of king to r. in profile, wearing crown with single arch and open coat.

℞. . . **OPPIDV** . . **EDINBURGI**. Shield on long cross four-chée. Weight : 41. 5 grs.



Edinburgh Groat of James V.

Æ. One-Third Groat. Edinburgh. 3rd issue. Similar to above, but reading R : **SCOTOR**. Weight : 12. 5 grs.

"The agreement with the Hochstetters was that for every pound of pure silver coined by them they should give to the king twenty Shillings Scottish. Further, they were taken bound to import and fabricate as much silver money as would allow to the king, during

each of the ten years of their contract, a royalty of at least £. 3000 Scottish, and this sum was to be secured to his majesty and his successors, whether the amount of money that was requisite to yield it should have been coined or not."

BIBLIOGRAPHY. — H. A. Grueber, *Handbook of the Coins of Great Britain and Ireland*, London, 1900. — Burns, *The Coinage of Scotland*, II, pp. 230 and 233. — *Sale Catalogue of the Pollexfen Collection*.

HODERMANN, MICHAEL (*Germ.*). Mint-warden at Bromberg, 1671-1678.

HODICK, FRANÇOIS DE (*French*). "Général des Monnaies", 1612.

HOECKNER, JOHANN CASPAR (*Germ.*). Mint-engraver at Dresden, 1654-1671. He was born at Weimar on the 28. November 1629, and was the son of Gottfried Höckner, a goldsmith. He was engaged at the Mint with a yearly income of fifty Thalers. On some Saxon medals (Tentzel 50, IV) and jetons, his signature occurs as **Ð-H** or simply **H**. Bolzenthall gives Johann Wilhelm Höckner as the founder of a family of artists, some of whom have made themselves distinguished but Dr Erbstein has shown that half a century before him, die-sinking was already practised in this family.

By Johann Caspar Hoeckner are Thalers of John George I., tenth issue, 1654, 1655 and 1656 (one *illustrated*); — Medal on the



Death-Thaler at 1656.

Jubilee of the Treaty of Passau, 1654; — John George II., Vicariate Double and Single Thaler (signed **H**), Half Thaler, Ortsthaler and Half; and probably also most of the later issues until 1668, although many are unsigned, &c.

HOECKNER, KARL WILHELM (*Germ.*). Die-sinker of Dresden; son of Johann Wilhelm Höckner, born in 1720, died in 1786. He held the appointment of Seal-engraver to the Ducal Court of Saxony.

HOECKNER, KARL WILHELM (*Germ.*). Medallist and Gem-engraver of Dresden, born in 1749, died in 1820. His signature **HOE.** or **HOE. F.** occurs on some of his productions. He learned the art of die-sinking with his father, of the same name, but only practised it as a hobby, as by profession he was a musician, and never worked at the Mint. His signature **HOECKNER F.** occurs on a medal of C. J. Goetz, numismatist of Dresden, 1816; on another of Leopold II., Frederick William, and Frederick Augustus, Treaty of Pilnitz, 1791, and several other Saxon medals (Dresden School for the Poor, 1793; — Homage of the city of Leipzig to Frederick Augustus III., on his 50th Birthday, 1800; — Return of Frederick Augustus of Saxony and his family from their captivity in Prussia, 1815; — Jubilee of King Frederick Augustus of Saxony, 1818, &c.).

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*, p. 213. — Hennis, *Histoire numismatique de la Révolution française*, 1826.

HOECKNER, F. (*Germ.*). Gem-engraver of Dresden, died in 1795. He is the author of a Portrait-medal of Dr. August Ferdinand von Wolff of Warsaw (In Boston Collⁿ).

BIBLIOGRAPHY. — Julius u. Albert Erbstein. *Erörterungen auf dem Gebiete der Sächsischen Münz-und Medaillen-Geschichte*, Dresden, 1888.

HOECKNER, JOHANN WILHELM (*Germ.*). Medallist of Dresden, and Engraver at the Mint, in the early part of the eighteenth century, circa 1702-1733. His issues are mostly signed **I. W. H.** He worked for the Royal Court of Poland and Ducal House of Saxony under Augustus the Strong. Ammon attributes to him a medal of Count von Beichlingen, dated 1702, on which he has read the signature : **I. W. HÖGENER.**

Bolzenthall remarks that this artist was the founder of a family of engravers, but Dr Erbstein mentions a Johann Caspar Hoeckner who practised die-sinking half a century earlier.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Bolzenthall, *op. cit.* — Flad, *Berühmte Medailleure*, p. 20. — Numophyl. Burckh. Pl. II, n. 2115. — *Dresdner Medaillen Catalog*, 1746, Pl. III, p. 64, nos 515 and 516.

HOEFER, or HÖFER, CARL (*Bohem.*). Die-sinker of the first half of the nineteenth century, who resided at Prague. His signature **C. HOEFER F.** occurs on several religious badges and medals : Pilgrim's Badge of Albendorf; — Commemorative Medal of the Karlsbad mineral springs; — Pilgrim's Badge of "Heiliger Berg"; — Another, of Mariaschein; — Imitation Shekel in tin; — Medalet with head of Christ, ECCE HOMO; — Discovery of the Töplitz-springs in Bohemia; — Pilgrim's Badge of Warta, &c.

BIBLIOGRAPHY. — Fiala, *Beschreibung der Sammlung Donebauer*, Prag, 1888.

HOEFLER, GEORG (*Germ.*). Gem-engraver of the first half of the seventeenth century, of whom Bolzenthall says that he “ably, subtilly and clearly cut in stone, not only arms, but emblems and figures also”. Babelon mentions also this artist in « *La gravure en pierres fines.* »

HOELAER, AERDEN VAN (*Belg.*). Goldsmith and Seal-engraver of the beginning of the sixteenth century; he is mentioned in 1501/2 as having executed a seal for the Abbess Marguerite de Douvrin. The name of this engraver may have been misread for **BOELAER**.

BIBLIOGRAPHY. — Pinchart, *Biographus des graveurs belges*, *Revue de la Num. belge*, 1852, p. 210.

HOER, ANDREAS (*Austr.*). The Tyrolian leader during the War for Independence issued from the Mint of Hall Zwanziger and Kreuzer in 1809.

HOER, J. J. (*Swiss*). Lithographer of Zurich, and founder of the present firm of Hofer & C^o; died in 1892. He is mentioned in *Revue suisse de numismatique*, 1894 as the designer of the R. of a medal commemorating the International Philatelic Exhibition held at Zurich in 1893.

HOER, PETER (*Austr.*). Medallist of the second half of the eighteenth century. I have come across his signature on a medal of Joseph II., representing mining in Transsylvania, dated 1770 (Ad. Resch, *Siebenbürgische Münzen und Medaillen*, Hermannstadt, 1901). He is mentioned in 1767 as one of the artists who worked in connection with the Mint at Vienna under Maria Theresia.

BIBLIOGRAPHY. — *Katalog der Münzen-und Medaillen-Stempel-Sammlung des K.K. Hauptmünzamt in Wien*, 1902.

HOFFER, DANIEL (*Germ.*). Goldsmith and Die-sinker at Nuremberg, during the first quarter of the sixteenth century.

HOFFMANN (*Germ.*). Coin-forgers, mentioned in the *Numismatic Chronicle*, 1845, p. 149, as one of a gang who successfully imitated some of the mediaeval scarce coins of England and France, and supposed to have been connected with the notorious *Rousseau* mint.

HOFFMANN (*Germ.*). Silversmith of Frankfort-on Main, who issued imitations of the medal commemorating the burning of the cathedral in 1867.

HOFFMANN, BENEDICT RUDOLF (*Austr.*). Mint engraver at Prague and Kuttenberg for about sixteen years; appointed Warden of the Prague Mint on 26. August 1714, and at Vienna, 16. February 1717. He still appears to have cut dies for the Mint at Prague between 1717 and 1721. B. R. Hoffmann was the

nephew of Joh. Mich. Hoffmann, the distinguished Viennese Medallist.

BIBLIOGRAPHY. — C. Oesterreicher, *op. cit.*

HOFFMANN, CARL CONRAD (*Austr.*). Son of Georg Franz Hoffmann. Mint-engraver at Breslau, from 1702 until after 1722. He succeeded his father as Chief-engraver in 1713, and executed coin-dies for the Mints of Oppeln and Brieg.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte*.

HOFFMANN, CARL JOSEF (*Austr.*). Mint-engraver at Karlsburg (Weissenburg), Transsylvania, in the early portion of the eighteenth century. His initials **C. H.** occur on a gold medal of the weight of 25 ducats commemorating the foundation of the Fortress of Karlsburg by General Steinvile, 1714 (also in **AR** and **Æ**); on another, dated 1715, weighing 80 ducats, and on the same event, he signed himself **C. I. H.** The medal on the Pragmatic Sanction, 1722, is signed with an **H** only. From 1713 to 1719 this Engraver's salary amounted to 200 florins per annum, and afterwards to 300.

BIBLIOGRAPHY. — Ad. Resch, *op. cit.* — C. Oesterreicher, *op. cit.*

HOFFMANN, GEORG FRANZ (*Austr.*). Mint-engraver at Breslau; brother of the Viennese Medallist Joh. Mich. Hoffmann, and father of Carl Conrad H. He worked at Oppeln, Brieg and Breslau. His initials **G. H.** occur on the Breslau Thalers of 1709 (Schulthess 413) and on numerous coins of Leopold I. (Schulthess 369, 370, 374).

The period of his activity as an Engraver is comprised between *circa* 1660 and 1710. I have met with his signature **G F H** on a 1666 Thaler of Christian, Duke of Silesia-Liegnitz; and it occurs also on coins of Brieg of 1666 and 1671, as well as on Imperial coins of 1666, 1678, 1679 and 1706. According to Newald (*Wiener Num.-Zeitschr.*, Bd. 13), he died in 1713 and was succeeded by his son Carl Conrad. In the early part of the eighteenth century, eight engravers of the name of Hoffmann, all more or less related, were employed in various mints of the Austrian dominions, where they rendered able and faithful services.

BIBLIOGRAPHY. — Nagler, *Monogrammisten*, etc. — *Schlesien's Vorzeit in Bild und Schrift*, VII, 58.

HOFFMANN, FRIEDRICH (*Germ.*). Mint-master at Warsaw, 1827-1830.

HOFFMANN, HANS (*Germ.*). Mint-master at Kulmbach (Bavaria), 1622.

HOFFMANN, HEINRICH (*Germ.*) Warden of the Nuremberg Mint, 1514-1519.

HOFFMANN, JACOB (*Germ.*). Goldsmith of Landshut; Mint-engraver at Munich, 1594.

BIBLIOGRAPHY. — J. V. Kull, *Aus bayerischen Archiven*, 1900.

HOFFMANN, JACOB (*Germ.*). Goldsmith of Nuremberg; died in 1564. Neudörffer states that he was an experienced Modeller, but Erman has not met with any medal by him, with the exception perhaps of a portrait of the artist himself, dated 1560, which stands alone in style and cannot be attributed to any of the known Medallists. Blanchet names this artist in his list of Nuremberg sixteenth century Medallists.

“ Hoffmann ”, says Bolzenthall, “ was highly skilled in carving and casting counterfeits and coats of arms and in gold and silver work, and was highly valued on that account by princes and noblemen ”.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884. — Bolzenthall, *op. cit.*

HOFFMANN, JOHANN (*Germ.*). Goldsmith and Mint-engraver at Landshut, 1594.

HOFFMANN, JOHANN (*Germ.*). Contracted to work the Mint at Schweidnitz, in 1621.

HOFFMANN, JOHANN (*Germ.*). Mint-engraver at Breslau, 1711.

HOFFMANN, JOHANN (*Germ.*). Mint-master at Detmold, 1671-1695.

HOFFMANN JOHANN HEINRICH (*Germ.*). Mint-master at Nordheim, 1671-1676, Bückeburg, 1677, and Cassel, 1680-1681.

HOFFMANN, JOHANN JACOB (*Germ.*). Mint-warden at Diez (Nassau), 1601.

BIBLIOGRAPHY. — Isenbeck, *Das Nassauische Münzwesen*, Wiesbaden, 1879.

HOFFMANN, JOHANN MICHAEL (*Austr.*). Mint-engraver at Vienna, from May 29 1680 to 1733. On a document of 1683 he is styled “ kayserl. Siegel und Wappensteinschneider ”. By him are the following coins and medals : Thalers and Half Thalers of various dates (Austrian currency); — Medal on the Siege of Vienna by the Turks (3 types); — Medal of 1685 on the War against the Turks; — Thaler of Prince John Adolph von Schwarzenberg, 1682; — Thaler of Prince Ferdinand William Eusebius of Schwarzenberg, Landgrave of Sulz, 1696 (with jugate busts of the Prince and his consort); — Thaler of Joseph I., 1711 (signed

I. M. H.); — Frankfort Coronation Medal of Charles VI., 1711; — Presentation of the Imperial Orb to Charles VI., 1711; — Restoration of the Order of the Golden Fleece, 1712; — Prague Coronation Medal of Charles VI., 1723 (2 var.); — The Pragmatic Sanction, 1722; &c.

In 1715 the artist was appointed Warden of the Vienna Mint.

Hoffmann was sent in 1693 to instal the Mint at Kremnitz; and in 1705 he was commissioned to execute three seals for Bavaria, for which he was paid 72 florins.

BIBLIOGRAPHY. — C. Oesterreicher, *op. cit.* — *Katalog der Münzen-und-Medaillen-Stempel-Sammlung in Wien.*

HOFFMANN, KASPAR (*Germ.*). Mint-warden at Eichstädt, 1623.

HOFFMANN, LEONHARDT WILLIBALD (*Germ.*). Mint-warden at Nuremberg, cited by Ammon, who adds: "Er ist der Autor des so berühmten Münzschlüssels". *Vide* Wills Nürnbergische Münzbelust. Pl. II, 93. He officiated between *circ.* 1666-1685.

HOFFMANN, MARTIN (*Germ.*). Mint-master at Schwabach, 1693.

HOFFMANN, MELCHIOR (*Germ.*). Mint-warden at Berlin, 1589; Mint-master in 1602; died in 1620. He signed his coin-issues with **M. H.** or sometimes also **MI.** I have seen the initials **M. H.** on a very rare Quarter Thaler of Johann Sigismund, Margrave of Brandenburg, dated 1612, and on a Thaler of 1614.

HOFFMANN, PAUL (*Austr.*). Mint-master at Joachimsthal in 1584. He died on Feb. 17, 1599. Distinctive mark: star and crescent within circle.

HOFFMANN, WOLFGANG HIERONYMUS (*Germ.*). Nuremberg Countermaker of the first half of the eighteenth century. A counter with portrait of King George I. of England is signed on **R² WOLF: HIRON: HOFMANN: RE: P.**

BIBLIOGRAPHY. — Franks & Grueber, *op. cit.*

HOFFMANN, W. (*Germ.*). Mint-engraver at Nuremberg, second quarter of the eighteenth century. He signed a medal of 1735 commemorating German Victories over the French on the Mosel, and in conjunction with Nürnberger, executed another on the conclusion of Peace with France, on May 2, 1737.

HOFFMEISTER, HEINZ (*Germ.*). Contemporary Sculptor, residing at Berlin, whose name appears on a medal of the Academical Fine Art Exhibition at Berlin, 1888. The medal was engraved by O. Schultze.

HOFFMEISTER, JOHANN (*Germ.*). Mint-master at Crailsheim, 1622.

HOGARTH, ERICHSEN & CO (*Brit.*). A firm of Jewellers at Sydney, who issued a number of Threepenny Tokens, dated 1858, 1860, &c., bearing on obv. emu and kangaroo, and on R denomination of value, etc.

BIBLIOGRAPHY. — Atkins, *Coins of British Possessions and Colonies*, London, 1889.

HOGARTH, J. (*Brit.*). Perhaps a member of the firm of Sydney jewellers above-named, the issuers of the well-known Threepenny Tokens, of various types. J. Hogarth was probably the engraver of the fine Penny Token, illustrated below, on which his signature appears on R.



Victoria Penny Token, engraved by J. Hogarth.

This coin was struck for currency in Victoria, and is dated 1856. The Queen's head on obv. is copied from that by W. Wyon, but is of finer style than is usually met with on these Australian tokens.

HOGARTH, WILLIAM (*Brit.*). Painter, Caricaturist, and Engraver, 1697-1764. One of the prize-medals of the Art Union of London, with his portrait, 1848, depicts on R one of this artist's pictures "Two men bribing a third" with the mention HOGARTH DES. This medal, struck nearly a century after Hogarth's death, was engraved by Leonard Wyon.

Hogarth designed several of the metal Admission Tickets used at the Vauxhall Gardens, London, about the middle of the eighteenth century; one of these is reproduced in Wroth's work.

The artist was first apprenticed to a silversmith.

BIBLIOGRAPHY. — H. A. Grueber, *English Personal Medals from 1760*, Num. Chron., 1892, p. 245. — Wroth, *Admission Tickets to the London Pleasure Gardens in the eighteenth century*.

HÖGENER. *Vide* J. W. HÖCKNER.

HÖGER, ALBRECHT (*Germ.*). Counter-manufacturer of Nuremberg, second half of the eighteenth century. He also cut some medals, but is better known for his counters with portrait of Louis XV., signed with the artist's initials.

BIBLIOGRAPHY. — Nagler, *Monogrammisten*, I, n^o 690.

HÖGER, JOHANN CONRAD (*Germ.*). Manufacturer of Counters, who lived at Nuremberg, and produced a number of Jetons and Counters, between 1718 and 1720. A counter, with Queen Anne's portrait, is described in *Med. Ill.*, II, p. 414, and bears on R the inscription : IOH. CONRAD HÖGER. RECH. PFN. COUNTERS.

HÖGH, WILHELM P. C. (*Germ.*). Ivory-carver, born in Hamburg, 1846; came to England, 1866. After having for some time devoted himself to the more commercial side of his art he afterwards, since 1876, applied himself to Miniature-sculpture and Carving of Portraits in ivory. Members of the Royal Family, the Nobility, and several Lord Mayors and City magnates are in possession of some of his most successful Carvings. Among his Statuettes may be mentioned : " Grace Darling " ; — " Dick Whittington " ; — " Marguerite " and others; and amongst his Portrait-Medallions ; — The Jubilee Medallion of Queen Victoria ; — The Duchess of Albany ; — The late Duchess of Sutherland (Memorial) ; — Sir Ernest Cassell ; — Lord Beaconsfield ; — The Rt. Hon^{ble} W. E. Gladstone ; — The Rt. Hon^{ble} J. Bright ; — Mr Winans ; — A. P. Welch Esq. J. P. ; &c.

HOHENAUER, MICHAEL (*Austr.*). Medallist and Seal-engraver of the second quarter and middle of the sixteenth century, and a contemporary of the artists Ludwig Neufarer, David Enderlein, and the master who signed **G. W.** Fiala is the first to have recognised in the monogram † Michael Hohenauer's signature, hitherto wrongly attributed to a certain Hieronymus Magdeburger, even by such an authority as Erman.

" Hohenauer's Producte ", observes Fiala, " deren eine bedeutende Anzahl bekannt ist, wurden seit jeher allen möglichen Stempelschneidern zugetheilt, unter welchen namentlich ein gewisser Hieronymus Magdeburger die Hauptrolle spielte. Wer zuerst auf diesen Namen kam, ist mir unbekannt geblieben; auch die Zutheilung dieser Medaillen nach Sachsen oder Bayern ist falsch und durch nichts begründet. Die betreffenden Medaillen sind so gut österreichische Werke, wie jene des Neufarer; allein es wurde zur Regel, alle mit dem Monogramme † bezeichneten Medaillen dem vorgeblichen Magdeburger beizulegen, ohne dass man sich um die weitere Provenienz der Medaillen gekümmert hätte. Erst Erman, der

aber noch an der Autorschaft Magdeburgers festhält, äusserte die Ansicht, dass es sich hier wohl um einen Künftler handle, der nahe Beziehungen zu Neufarer hegte."

Michael Hohenauer was probably a native of Prague; he worked at the Mint there as a Die-cutter and held the office of Warden of the Mint, from *circa* 1554 to 1558; for a short time, he even filled provisionally the post of Mint-master. As he was succeeded in 1558 by Hans Harder, it is probable that the artist died in that year.

Hohenauer's productions, several of which were executed in conjunction with Neufarer, present such characteristic work that they are not difficult to recognise; most of them are signed with the artist's monogram, the relief is low, and in some instances, certain parts of the type, as the dress of the figures or the foliage of trees are gilt.



Medal on the Battle of Mohacs, by M. Hohenauer.

Fiala considers the artist's commemorative medal of the Battle of Mohacs and death of King Ludwig II., 1526 (*illustrated*) as his best production. It is executed with special care and is a remarkable piece of workmanship, of characteristic style.

To Hohenauer belong the following medals: Portrait-piece of Count Stephan Schlick & Huss at the stake (signed H) (*Böhm. Privatmed.*, Pl. I, n° 426); — Various medals of the Reformer Huss (*Böhm. Privatmed.*, Pl. XIX, nos 153, 154, 155, 156, 158; Pl. LXXIX, n° 668). The artist seems to have delighted in that subject, and probably professed sympathy for the Hussite doctrines; — R. of Medal of Philip of Hesse, signed on obv. G.W., 1535 (*Trésor* 20,3); — Duke George, the Bearded, of Saxony, 1530 (*Felix colln*; *illustrated*); — Various Religious Medals (Fiala mentions that he is acquainted with over twenty different types) of which one of the best represents Lot's Flight from Sodom (*Doneb.* n° 4297; *Colln Prince Windischgrätz*); this is dated 1535;

another depicts the Atonement, obv. Christ on the cross & Moses raising the brazen serpent in the wilderness; — Seal representing a galley in full sail (signed M.H. or M^{H}); — The History of Hagar; — The Baptism of Christ & John the Baptist in the wilderness; — Saul of Tarsus and the Apostle Paul (the last three mentioned by Erman, p. 45); &c.

In Dr Merzbacher's Catalogue of the Gutekunst Collection, sold at Munich in May 1900, several medals, described under nos 240-249, are attributed to Hohenauer: John Huss, obv. Bust & Reformer at the stake; — John Frederick, Duke of Saxony, 1535; — Christ and the Samaritan woman & Christ and His disciples in the boat, 1535; — Job seated on trunk of tree & Flagellation of Christ,



Portrait-medal of George, the Bearded, by M. Hohenauer.

1539; — The Resurrection of Lazarus 1539; — St. James and St. Philip; — Saul and Paul; — Descent of the Manna & The Holy Supper (most of these bear Hohenauer's monogram).

Hohenauer may have been a pupil or a colleague of Neufarer. The Huss medals, that of Stephen Schlick, and others, were executed by the two in conjunction, Neufarer engraving one side, and Hohenauer the other, as their signatures show.

Bolzenthals particulars of Magdeburger's artistic career cannot apply to Hohenauer, who never worked at Freiberg or Annaberg, and is a purely Austrian Medallist.

Hohenauer worked for the Joachimsthal Mint in 1557.

BIBLIOGRAPHY. — Fiala, *Michael Hohenauer*, Num. Zeits., 1890, p. 258. — Fiala, *Beschr. der Donab. Samml.*, p. 486. — *Katalog der Münzen-und Medaillen-Stempel-Sammlung des K.K. Hauptmünzamt in Wien*, 1902.

HOHLEISEN, CHRISTIAN (*Germ.*). Mint-master and Engraver at Augsburg, end of the seventeenth century. His initials occur on coins struck at that Mint, and on Thalers of the Suabian District, issued in 1694 by Prince-Bishop of Constance Marquard Rudolf von Rodt. In 1713 he signed a contract with the town for the restriking of silver to the amount of 100.000 Gulden. His productions are also signed with **A** between two wimbles.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen*, &c.

HOHLEISEN, FRANZ (*Germ.*). Mint-master and Engraver at Augsburg, *circa* 1760-65. Some of the Augsburg currency of that date bears his signature **F.H.** which occurs also on Ducats, Thalers and Half-Thalers of Prince-Bishop Cardinal Francis Conrad of Constance, 1761, and on the Conventionsthalers of Augsburg, 1765.

BIBLIOGRAPHY. — Tobler-Meyer, *op. cit.* — *Reimann Catalogue*.

HÖHN, HEINRICH (*Germ.*). Nuremberg artist who collaborated with Valentin Maler and Bernhard Rehm in the making of a Portrait-medal of Ernst von Mengersdorf, Bishop of Bamberg, 1584 (Erman, *op. cit.*, p. 58). — Appel, *Repertorium* I, 124).

HÖHN, JOHANN (*Germ.*). Medallist of Dantzig, perhaps the father of the artist who on some medals signs himself *Höhn Junior*. He probably lived in the first half of the seventeenth century, but no particulars are known either of his career or of his work.

HÖHN, JOHANN (*Germ.*). Medallist of the second half of the seventeenth century. He lived and worked at Dantzig, *circa* 1637-1693, for the Mint of Dantzig, the Electoral Court of Brandenburg, and various foreign Courts. He died at Langenfuhr in 1693. His signature occurs in various forms : **I.H.** ; **I. HÖHN** ; **HÖHN** ; **H**, **IH**, and **HIVN**.

The initials **I.H.** occur for the first time in 1636 on a Polish Thaler (Catalogue Hutten-Czapski I, n° 1768), then in 1637 on two medals of Dantzig, commemorating the End of the war against the Russians, Turks and Swedes, and the Marriage of King Wladislaus with Archduchess Cecilia Renata, daughter of Emperor Ferdinand II. Dr Erbstein suggests that the artist may have been a pupil of Sebastian Dadler, who spent the last years of his life at Dantzig.

Bolzenthall mentions that Höhn executed historical medals of the reigns of John Casimir, Michael and John III. Sobieski of Poland, Duke Ernst Bogislaw of Croy, and other princes. He further adds : " We conjecture that there were two artists of this name, father and son, as on several medals we read the name of *Höhn Junior* ;

however, all having the initials of his name appear to be the work of the same hand.

To the Prussian medallic series, Höhn contributed the following medals: Accession of Frederick William, Margrave of Brandenburg, the Great Elector, 1640 (signed **HIVN**); — Portrait-medal of the Great Elector, engraved by Höhn in conjunction with C. Maler, undated (probably the medal struck for presentation to foreign Envoys); — Proclamation of the Great Elector at Königsberg, 1663; — Portrait-medal of the Great Elector, 1663 (signed **HIVN**; *illustrated*); — Commemorative Medal of the Victory at Fehrbellin, 16. June 1675 (signed **I.H.**); — Capture of Stettin, 1677; — Capture of Stralsund, 1678; — Portrait-medal of the Great Elector; obv. Bust to r.; R. Eagle hovering above nest placed on



Medal of the Great Elector, by Johann Höhn.

rocks surrounded by the sea (signed **JG**); — Expelling of the Swedes out of Prussia, 1679; — Proclamation of the Great Elector at Magdeburg, 1681; — Portrait-medal of the Great Elector and his consort Dorothea, 1669; — Proclamation of Frederick III., 1688; — Death of Princess Elisabeth Henrietta, 1683, &c.

By Höhn is a medal struck in 1650 on the Peace of Westphalia, which is more or less a copy of that cut by Dadler at Dresden in 1629 on the Leipzig convention in defence of the Augsburg confession. Another medal, probably on the same event, and not on the Peace of Oliva, as hitherto accepted, bears the signatures of Dadler and Höhn. (*Vide* Erbstein, *Erörterungen auf dem Gebiete der Sächsischen Münz- und Medaillen-Geschichte*, Dresden, 1888, p. 184.)

Domanig, *Porträtmedaillen der Erzhauses Oesterreich*, reproduces several medals executed by the elder Höhn, circa 1670; King

Michael of Poland, undated; — Archduchess Eleonora, daughter of Ferdinand III., and consort of King Michael (3 types). In the Gutekunst collection, sold at Munich in May 1900, the following works of the same artist were represented: John III. Sobieski, King of Poland, 1674-1696 (Racz. 256); — Coronation Medal of the same King, with his bust on obv. and that of his consort, Maria Casimira on R (Czapski 2499); — Peace of Oliva (PACIS OLIVENSIS), 1660 (2 types; one with UNSER FEIGENBAUM Hen and brood of chickens). All these are signed **I.H.** These initials appear further on a commemorative medal of the Siege of Thorn



Medal on the Siege of Thorn by King Casimir of Poland, engraved by Johann Höhn.

by King Casimir, 1658 (*illustrated*), struck in gold (of the weight of 50 Ducats) and silver.

By Johann Höhn are also medals of: Louise Caroline Princess Radziwill, 1675 (Reimann Cat., n° 1669); — Raising of the Siege of Vienna by the Turks, 1683 (signed **I. HÖHN** on truncation of bust of Duke John George III. of Saxony); — Medallion of the Great Elector Frederick William of Brandenburg, 1663 (signed on obv. **H.IVN** and R. **I. H.**); — Victory of Fehrbellin, 1675 (90 Mill.); — Death of Frederick Henry, Prince of Orange (undated); — Congress of the Allies at the Hague, 1691, signed **I. H.** (*Med. Illustr.*, II, p. 18); — Queen Christina of Sweden (2 types);

— Another, of 1643, struck at Riga, under Mint-master Henrik Wulf (2 R types); — Peace of Westphalia, 1650, obv. CORDA MONARCHARUM &c. R. GERMANUM REDIVIVA REDIT CONCORDIA IN ORBEM (signed : I. H.); — Field Marshal Count Melchior von Hatzfeld; — Field Marshal Baron von Derflinger; — Ernest Bogislaus, Duke of Croy and Aerschot, 1667; — Another, of 1668; &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Ammon, *op. cit.* — Menadier, *Schaumünzen des Hauses Hohenzollern*, Berlin, 1901. — Domanig, *op. cit.* — *Wunderly-v. Muralt Sale Catalogue*, IV, Frankfurt-a-M., April, 1900. — Hildebrand, *op. cit.* — Nadrowski, *Die Stadtansicht von Thorn auf Münzen und Medaillen*, Num. Circ., 1893, p. 124. — Nagler, *Monogrammisten*. — Köhler, *Münzbelustigungen*, p. III, 121.

HOISON, GUILLAUME (*French*). Gem-engraver of the first half of the sixteenth century; probably a pupil of Matteo del Nassaro. Babelon gives the following notice concerning this artist. “Un compte des menus plaisirs du Roi, de 1530, fait mention d’une somme de 448 livres, payée à Guillaume Hoison, lapidaire à Paris, « pour une Notre-Dame d’agate garnie de neuf grosses perles, d’ung saphir et de deux rubis... et ung poignart ayant le manche de cristal et garny par la guesne de trois camayeux » ”.

BIBLIOGRAPHY. — Babelon, *La gravure en pierres fines*, Paris, 1884. — Migne, *Dictionnaire d’orfèvrerie chrétienne*, Paris, 1856, p. 1034. — Labarte, *Histoire des Arts industriels*, t. III, p. 211.

HÖHMANN, CARL (*Germ.*). Medal-engraver, domiciled at Brussels, where he works for the firm of Wissaert & C°. He was born at Barmen on October 15, 1871, and studied drawing and modelling under the Medallist Max von Kawaczynski, and at the Fine Arts School of his native city. His apprenticeship completed, he worked in succession for Mr. F. Homberg at Berne, Mess^{rs} Huguenin frères at Le Locle, and then visited London and Utrecht, for the purpose of perfecting himself in his branch. Since 1898 he has resided at Brussels, employed as an Engraver by the firm of Wissaert & Co. Some of his medals, that of Leibnitz, Portrait-medal of M^{me} Höhmänn, decorative works, &c., show some taste and ability in steel-engraving.

BIBLIOGRAPHY. — *Information kindly furnished by the Artist.*

HOLBEIN or **HOLLPEIN, FRANZ** (*Austr.*). Mint-engraver at Vienna, 1763-1780, under the Empress Maria Theresia, and later under Joseph II., Leopold II., and Francis II., 1780-1800.

BIBLIOGRAPHY. — *Katalog der Münzen-und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamt in Wien*, 1902.

HOLBEIN, HANS (THE YOUNGER) (*Germ.*). This celebrated German Painter deserves mention in the present work on account of his indirect connection with the medallic art. Various medals, contemporary with the artist and later ones, were copied from paintings by him, and it is known that he designed armorial bearings, decorative articles, such as “vessels of various kinds, hand mirrors and other toilet-



HANS HOLBEIN

From the Portrait by the Artist at the Uffizi Gallery, Florence.

apparatus, handles for daggers, earrings, brooches and other ornaments for gentlemen and ladies — every object an example of fine taste both as regards form and richness of decoration, and almost always enlivened by figures. A number of the drawings give merely figure-compositions which were obviously intended as patterns for delicate ornamental work in the precious metals” (Knackfuss, *Holbein*, 1899). “One of his principal works of that kind is the design

for a tall cup with successive tiers of ornament, carried out with the pen with suggestions in colour of the combined effect of gold, pearls and precious stones. The drawing is in the Bodleian library at Oxford. The sumptuous vessel was intended for the Queen, Jane Seymour; it bears her motto : “ Bound to obey and serve ”, and the joint initials **H** and **I** (Henry and Jane). None of the most



Medallic Portrait of Henry VIII , after a drawing by Holbein.

famous masters of ornamental art at the Renaissance surpassed Holbein in the richness and distinction of his taste ” (*op. cit.* 142).

Hans Holbein was born at Augsburg and died in London in 1543 of the plague. He was trained by his father, and in 1515 left his native city never to return, making Basle his residence, until Erasmus, who took a great interest in him, persuaded him to go to England. His first visit to London was brief though successful, thanks to the protection of Sir Thomas More, to whom Erasmus

had introduced him. During his second sojourn, he was patronised first by the Merchants of the Steelyard, and was brought later under the notice of Thomas Cromwell, the all-powerful Minister, who procured for him a permanent salary from the court. In 1538, he returned for a short while to Basle, where he had accepted the office of town painter, but in December of that year he was once more at the English court. During the last five years of his life, the artist devoted himself to portrait painting.

Among Holbein's most renowned works, the following are his best : Burgomaster Mayer and his wife, 1516; Bonifacius Amerbach, 1519; Scenes from the Passion; Dance of Death; numerous Portraits; Rehoboam; Samuel and Saul; The Triumph of Riches and Poverty; The Ambassadors; Portraits of Sir Thomas More, 1527; Christina of Denmark, 1538; Henry VIII.; Prince Edward; the Princesses Mary and Elizabeth; the King's goldsmith Morett; Queen Jane Seymour; Anne of Cleves; the Duke of Norfolk, &c. The artist was engaged upon a picture representing Henry VIII. granting a charter to the Masters of the Barbers' Surgeons' Company when death laid him low.

"Holbein", wrote one of his biographers "is seen at his highest in his portraiture; and in this department his expressional power, his veracity and dignity, and his noble technical qualities of unerring, draughtsmanship, subtle and perfect modelling, and richness and force of colouring entitle him to rank with the greatest masters".

A portrait-medal of Henry VIII., the workmanship of which may be German, and which I illustrate here, was evidently executed after a painting by Holbein. Mr Grueber, of the British Museum, who kindly favoured me with a plaster cast of this medal, writes: "The portrait of the King is precisely similar to that of the famous drawing by Holbein for the Whitehall wall painting in the possession of the Duke of Devonshire."

In *Med. Ill.*, p. 48. the medal is described thus: "Bust of Henry VIII., nearly full face, flat hat, trimmed with feathers and decorated with jewels under the brim, medal suspended by riband from his neck; he also wears the rich collar of rubies which, Evelyn says, was afterwards sold by the family of Charles I. to supply them with the necessaries of life during their exile: the whole within laurel border.

No reverse.

4.4; 3.95; 4.1 by 3.45. Van Mieris, 11.155. Perry, Supp. 1.3. MB. Æ. Æ. gilt, lead (oval), Bodley, Æ. Rare.

These medals are always cast... There are two specimens of the second size in the British Museum, which are certainly contemporary castings; as well as that in lead, which is oval and without a

border. These medals do not appear to have been issued for any special event, but merely as portraits; such medals of the Sovereigns of Europe of that time being not uncommon. The workmanship may be German”.



The Creation and Final Judgment, after Holbein.

Another medal, executed after drawings by Holbein, is described by Erman, *Deutsche Medailleure*, p. 45. It is the work of the medallist who signs G. W. I reproduce it here, from a plaster-cast

obtained from the Berlin Museum, through the kindness of Prof. Menadier. On one side is represented the Creation of Eve and on the other the Last Judgment. The legend reads : ANNO MDXLV CONDITORI ET CONSERVATORI ORBIS DEO TRINO ET UNO HOC FACIE. G. W. "The design of both sides," remarks Erman, "is copied from Holbein, as Prof. von Sallet has informed me." The technique of this medal is very peculiar; it appears to be a struck piece, but chased.

The medallion or brooch, known as the "Holbein George", which is traditionally believed to have been worn by Henry VIII., may or may not have been executed by Holbein. "There is nothing, however, to prove that Holbein had a hand in its construction; in fact, his designs for jewels, preserved in his *Basle Sketch-Book* and his *London Sketch-Book* at the British Museum, show few points for comparison with the style of work on this jewel. Moreover, with the exception of a note in an ancient chronicle, where Henry is described as wearing in his hat "a riche brooch with y^e image of Saint George", there are no means of verifying the tradition that it was the actual ornament worn by the bluff King Hal. The figure of St. George on horseback is in full relief, and the dragon vigorously modelled; the figure of the Princess Labra can just be seen kneeling in the background. The whole is of gold, finely chased and brilliantly enamelled, and surrounded with a raised border of green enamel. In the time of George IV. the jewel was enclosed in a glass box, surrounded by the Garter and motto in blue enamel of coarse work. Its workmanship is evidently South German, showing some signs of Italian influence, of the early part of the sixteenth century, and made possibly at Augsburg. It should be compared, particularly with respect to the modelling of the white horse and its rider, with a beautiful brooch or hat-medallion of very similar character in the collection of Mr. George Salting at the Victoria and Albert Museum, South Kensington." (*The Connoisseur*.)

HOLCZER, WOLFGANG (*Austr.*). Mint-master at Vienna, 1452-1456, and 1462-63, and in conjunction with Niklas Teschler, 1460.

BIBLIOGRAPHY. — Von Ebengreuth, *Wiens Münzwesen, Handel und Verkehr*, Wien, 1902.

HOLD, G. *Vide* **GEORG HOLDERMANN**.

HOLDERMANN, GEORG (*Ger.*). Nuremberg Artist, probably a Goldsmith, of the first half of the seventeenth century; his medal-work is comprised between 1610 and 1629. Erman observes that Holdermann's Portrait-medal of himself (*illustrated*) offers very fine work, but most of his productions are weak.



Medal on the completion of the Nuremberg Town Hall, by G. Holdermann.

Erman gives the following list of the artist's medals : Undated, Pirkheimer and Dürer (Trés. 1, 5; Berlin Mus.); — 1610, The Artist himself (aet. 25) and his mother (?) Maria Magdalena (Berlin); (*illustrated*); — 1619, Medal on the Completion of the Nuremberg



Portrait-medal of Georg Holdermann and his mother.

Town Hall; signed **G. HOLDERMAN F., IE. BERCKHAUSEN PERF.** (Trés. 41, 7; *illustrated*); — 1623, Willibald and Hans Imhof (Berlin); — 1625, Heinrich Mülleg (Berlin); — and perhaps also Veit Adam von Gubeck, Bishop of Freisingen (Berlin).

On account of similarity of work with Holdermann's Portrait-piece of himself, Erman is inclined to attribute the following unsigned medals to him also : 1627. Bernhard Maeyr (Berlin); — Undated, Georg Volkamer, aet. 68 (Berlin); — 1628, Ulrich Grunt-herr (Berlin); — (1628), Andreas III. Imhof (Berlin); — (1629), Sigmund Gabriel Holzschuher (Berlin); — (1629), Christoph Fuerer (Berlin); — and (1620), Andreas III. Imhof and his wife Regina.

Some of the artist's medals are signed : **G. HOLD.**

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884. — Hess, *Medaillen-Sammlung Eugen Felix*. — Blanchet, *op. cit.*

HOLLANDICUS, STEPHANUS or **STEPHEN VAN HOLLANT** (*Dutch*). Medallist of the middle of the sixteenth century, only known by the medals he executed between *circa* 1548 and 1562. He lived in Holland, as his name *Stephan von Holland* implies, and later on worked for Sigismund, King of Poland. During a visit to England, he produced several medals belonging to the English series, and described in *Medallic Illustrations* : William Parr, Marquess of Northampton, 1562 (signed : **STE. H.**); — Marchioness of North-

ampton, 1562 (signed : **STE. H. F.**); — William, Earl of Pembroke, 1562; — Anne Heneage, 1562; — Thomas Stanley, 1562; — Richard Martin and his wife Dorcas, 1562 (*illustrated*); — Edmund



Richard Martin and his wife Dorcas, by Stephen of Holland.
($\frac{5}{8}$ of actual size).

Withipoll, 1562 (*illustrated*); — Another, with bust in profile, to r. ; — Maria Dimock, 1562; — Michel de Castelnau, 1565. “ All these medals are cast and chased, and of most delicate execution ” (*Med.*



Edmund Withipoll, by Stephen of Holland.
($\frac{5}{8}$ of actual size).

Illustr. II, p. 741). “ They are certainly very fine examples of Dutch Art ”, observes Mr. Grueber in his *Guide to the Exhibition of English Medals*, int. xviii. ” “ It is not improbable that this artist first studied at Nuremberg, which was the great school for medalists in Germany, and in which Albert Dürer himself had worked. ”

Pinchart, *Elienne Van Hollant* (*Revue belge de numism.*, 1860, p. 178) remarks that the artist probably lived at Utrecht, as many of his medals represent personages of that town. In the fifteenth century a family of the name of Van Hollant was occupying high position in the magistracy.

Stephen of Holland's signature appears further on the following medals cited by Pinchart : 1558, Cornelius Van Myerop (Van Mieris,

Histori der Nederlandsche Vorsten, t. III, p. 125); — 1558, Gauthier Van Yler, Bailiff of the Teutonic Order at Utrecht (Van Loon, *Hist. mét. des Pays Bas*, t. I, p. 25); — 1558, George, Earl of Egmont, Bishop of Utrecht (Van Mieris, II, p. 403); — 1558, Another, of the same personage R̄ PIETATEM EXERCE; — 1558, Cécile Veesselar, aet. 37; — 1559, Floris Allewien (Rev. belge, 1867, p. 348); — 1561, Charles de Cocquiel; — 1561, Sigismund Augustus, King of Poland and his Queen, Catherine (Bolzenthal, p. 182); — 1562, Sigismund Augustus, King of Poland R̄ DA MIHI VIRTUTEM CONTRA HOSTES TVOS Horseman brandishing his sword; — Undated, Antoine de Moor dit Moro, a celebrated artist of Utrecht; — and perhaps by Stephen of Holland is also a medal of Pope Adrian VI., with legend in Dutch rhymes ✦ M ✦ ADRIEN ✦ VAN ✦ GOD ✦ GHEKOREN | PAVS ✦ VA ✦ ROMEN ✦ TVTRECHT ✦ GHEBOREN; — Undated, Lucas Munich, Abbot of St. Bavo in Ghent, † 1562 (Merzbacher, *Kunstmedaillen Katalog*,



Sigismund II. Augustus of Poland, by Stephen of Holland.

n° 526); — Anton de Blocklant, aet. 26 (Nagler says of this portrait: “Der jugendliche Profilkopf ist sehr gut gearbeitet”).

Domanig (*Porträtmedaillen des Erzhauses Oesterreich*) who reproduces the medal of Sigismund II. Augustus of Poland, mentions two others made in the style of Stephen of Holland: Duke Albrecht V. of Bavaria and his consort the Archduchess Elizabeth, 1558; — and Archduchess Katharina, daughter of Emperor Ferdinand I., 1562(?).

Stephen of Holland's medallic portraits are of eminent merit. The execution is of extraordinary finish, and resembles in some respects the work of the Augsburg and Nuremberg early sixteenth century artists. The likenesses are very life-like and happily rendered.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Franks & Grueber, *Medallic. Illustr. & Album of Plates*, 1904. — H. A. Grueber, *B. M. Guide to the Exhibition of English Medals*, 1891. — Pinchart, *Etienne van Holland*, Rev. de la num. belge, 1860, 1867. — Dr Merzbacher, *Kunstmedaillen Katalog*, April 1900. — Nagler, *Monogrammisten*, V. — Van Loon, *op. cit.* — Van Mieris, *op. cit.*

HOLLAND, JOHANN LORENZ (*Germ.*). Mint-master at Dresden, under King Frederick Augustus I., 1698-1716. Various coins of that reign bear his initials, such as the Thalers illustrated below of 1706, 1709, 1711, 1715.



Frederick Augustus I, Dresden Thaler of 1706.



Frederick Augustus I. "Monogram" Thaler of 1709.



Frederick Augustus I., Vicariats Thaler of 1711.



Frederick Augustus I., Dresden Thaler of 1715.

BIBLIOGRAPHY. — Kirmis, *Handbuch der böhmischen Münzkunde*, 1892.

HOLLENBACH, J. C. (*Germ.*). Die-sinker of Berlin, first quarter of the nineteenth century. He is cited by Schlickeysen-Pallmann. On a masonic medal of 1820, with bust of Dr Johann Wilhelm Ellenberger (Zinnendorf) 1820, his full signature reads : **C. HOLLENBACH**. He also engraved a Portrait-medal of Dr Johann Carl Friedrich Meyer of Berlin (in Boston Collⁿ).

HÖLLING, GABRIEL (*Germ.*). Die-sinker at Cassel, 1723-1728.

HOLLMAYR (*Germ.*). Electoral Mint-director, 1633. According to contemporary documents he received 1105 florins for 16 gold chains and 2 presentation medals which he delivered in that year.

BIBLIOGRAPHY. — *Mittheilungen der Bayerischen Numismatischen Gesellschaft*, 1902.

HOLLOWAY, T. (*Brit.*). Medallist of the third quarter of the eighteenth century and beginning of the nineteenth. I have only come across his signature on two Portrait-medals of Whitfield, 1770 (on his death at Newbury Port) and Dr Peter Clare, 1779 (on his discoveries in surgery). The artist was born in London, in 1748, and died in 1827. "He was a skillful workman", says Betts (*Hist. Medals of America*), "and was *Engraver of History to the King*."

HOLM, J. J. (*Danish*). Court-medallist at Copenhagen, during the second half of the eighteenth century (according to Bolzen-thal).

HOLMBOE, M. (*Norw.*). Contemporary Medallist who exhibited some medals at the Paris Universal Exhibition in 1900. M. Roger Marx reproduces two of his works in *Médailleurs modernes en France*

et à l'Étranger : Exhibition Medal of Bergen, 1898 ; — and Pigeon-training.

HOLLBEIN, FRANZ *Vide* **HOLBEIN**.

HOLLPEIN, LEOPOLD (*Austr.*). Mint-engraver at Vienna, from 1833 to 1836.

HOLROYD, CHARLES (*Brit.*). Contemporary Sculptor and Medallist; a member of the Society of Medallists, at whose exhibitions in 1899 and 1901, he showed several medals : Geoffrey Chaucer. *R* A man kindling fire from dry wood ; — Portrait of a gentleman ; — Six medals of old Italian Masters, &c.

HOLSTEIN, BARTHOL (*Germ.*). Founder, of the early part of the seventeenth century, who resided at Bamberg, and cast, in conjunction with Heinrich Scheurer, a Portrait-medallion, modelled by the Nuremberg goldsmith, Heinrich Knopf, of Johann Gottfried von Aschhausen, Bishop of Bamberg, 1610.

BIBLIOGRAPHY. — Erman, *op. cit.*

HOLTER (*Austr.*). A Salzburg Goldsmith of the eighteenth century who executed a uniface Portrait-medallion of Mozart (*Mitth. des Clubs, &c.*, p. 112).

HOLTZEMER, KARL LUDWIG (*Germ.*). Medallist of Hanau, during the third quarter of the eighteenth century, and beginning of the nineteenth. The name should really be spelt **HOLTZHEIMER** (*q. v.*).

HOLTZHEIMER, KARL LUDWIG (*Germ.*). Die-sinker at Hanau, circa 1775-1820. He was employed at the Hanau Mint in the capa-



Bieberer Mining Thaler, by Holtzheimer.

city of Engraver of the coins. On a Bieberer mining Thaler, 1796 (*illustrated*), with bust of Landgrave William IX. of Hesse, his

signature **H** occurs on truncation, and his full name **HOLTZEMER** is found on a medal of 1803, struck by the town of Hanau to commemorate the accession to the dignity of a Prince-Elector of William I. of Hesse; also on a medal of 1790 on the Emperor Leopold II.'s coronation.

HOLTZHEY, JOHANN GEORG (*Dutch*). Medallist of the second half of the eighteenth century. He was the son of Martin Holtzhey, born at Amsterdam in 1729, appointed Master of the Mint in Zealand in 1754, and died in 1808. He worked for Frederick the Great of Prussia and other German princes, and was occasionally employed by Louis XV. and Louis XVI. of France.

He is the author of the following medals: William V., Prince of Orange, Knight of the Garter, 1752; — Death of the Princess of Orange, 1759; — Battle of Minden, 1759; — Medal struck in the Netherlands in the hope of the speedy return of Peace, 1762 (*illustrated*); — The Peace of Paris, 1763; — Another, on the same event **R** ALMA PACE INTER RUSSIAM, &c.; — Treaty



Medal of the Hope of European Peace, by J. G. Holtzhey.

of Neutrality, 1780; Bust of Catherine the Great **R** Allegorical representation; — Capture of St. Eustatia, 1781 (2 types); — Battle of Doggersbank, 1781 (2 types); — Holland receives John Adams as Envoy, 1782; — Treaty of commerce between Holland and the United States, 1782; — Peace of Aix-la-Chapelle, 1748, with bust of William C. H. Friso, Prince of Orange; — Naval Action off Cadiz, 1780; — Frederick the Great, 1742 (**R** by Martin Holtzhey); — Peace concluded at Dresden, 1745; — Battle of Prague, 1757 (signed **I.G.H.F.**); — Battles of Rossbach and Leuthen, 1757; — Death of Frederick the Great, 1786; — Marriage of William V. of Nassau-Orange with Princess Sophia Wilhelmina, 1767 (2 types); — Marriage of William I., King of the

Netherlands, 1791; — King Louis XVI. and his Finance Minister, Neckér (signed **H.**); — Anglo-Russian Expedition against Holland, and Victory of Kastricum, 1799; — Medal of the College of the Forty at Emden, 1751; — Medal on the Death of William IV. Charles Henry Friso, Stadholder of the United Netherlands, 1751; — Death of Friso's Consort, 1759; — Cornelia Bierens, Dutch centenarian, 1790; — William IV. of Orange; Accession to the Stadholderate, 1774 (signed **HOLZEY** on **R** and **HOLTZEY** on obv.); — Amsterdam Foundling Hospital, 1766; — Amsterdam Life Saving Society, 1767; — Count Bestuschef Riumin, 1757; — Preliminaries of the Peace of Breslau, 1742; — Battle of Pirna, 1756; — Peace Medal, 1760; — Peace Medal, 1761; — Medal of the Society for the Defence of Evangelical Worship; — Prize Medal of the Dutch Society for the Promotion of Industry; — Silver Wedding of Christian Scholten and Johanna Catharina a Wesde, 1775; — William Charles Henry Friso, Stadholder of Holland, 1747; — Fireworks at The Hague in connection with the Peace of Aix-la-Chapelle, 1749; — The New Year, 1750; — Prince William IV. as Margrave of Veere and Flushing, 1751; — Marriage of Prince William V. with Frederica Sophia Wilhelmina, Princess of Prussia, 1751; — Burial of William IV., 1753 (2 var.); — The New Year, 1760; — Marriage of Princess Caroline of Orange-Nassau with Prince Charles Christian of Nassau-Weilburg, 1760 (2 var.); — Landtag Medal of Friesland in honour of Princess Caroline of Nassau-Weilburg, 1765; — Death of William IV., 1781 (4 var.); — Princess Anne of England, 1752 (2 var.); — Marriage of William V. with Frederica Sophia Wilhelmina, Princess of Prussia, 1765 (2 var.); — The New Year, 1768; — Triumphant Entry of the Prince and Princess into Amsterdam, 1768 (3 var.); — Birth of the Hereditary Princess of Orange, 1770 (3 var.); — Homage rendered to the Stadholder William V., 1766; — Landtag Medal of Friesland in honour of William V., 1766; — William V. visits Kampen, 1766; — Holland's inclination towards Prussia and Aversion of the French, 1766; — The Prince returns to The Hague, 1787; — Marriage of the Hereditary Prince William Frederick with Frederica Louise Wilhelmina, Princess of Prussia, 1791, &c.

Bolzenthall says of J. G. Holtzhey: "Although in the prevailing taste, he executed a medal of Frederick II. of Prussia, which in many respects was very good and by its resemblance maintained a high value. This artist secured to himself a worthy remembrance by his numerous works."

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Nagler, *Monogrammisten*, 1881. — Franks and Grueber, *Medallic Illustrations of the History of Great Britain*. — *Catalogus van Medailles betrekkelyk de Historie der Nederlanden*, Amsterdam, 1755. — Hennin, *Histoire numismatique de la Révolution française*. — Van Loon, *op. cit.* — *Num. Chronicle*, 1895, p. 310.

HOLTZHEY, MARTIN (*Dutch*). Medallist of the first half of the eighteenth century; born at Ulm in 1697, settled at Amsterdam, where he obtained the appointment of Master of the Mint, and died at Middelburg in 1764. Mr. Grueber calls him "an excellent medallist".

By him are numerous medals, amongst which I note : Second Treaty of Vienna, 1731 (2 types). — Projected Marriage of William, Prince of Orange, and Princess Anne, 1733; — Their Marriage, 1734 (4 types); — Arrival of William, Prince of Orange, and Princess Anne at Leeuwarden, 1734; — Convalescence of William, Prince of Orange, 1734; — Battle of Culloden, 1746; — Concord of Holland, England and Germany, 1746; — William, Prince of Orange, Stadholder, 1747 (2 or 3 types); — Birthday of Princess Caroline of Orange, 1748 (3 var.); — Birth of Prince William of Orange, 1748 (3 var.); — Peace of Aix-la-Chapelle; preliminaries



Obv. of Coronation Medal of Francis I., by Martin Holtzhey.

signed, 1748; — Peace of Aix-la-Chapelle concluded, 1748 (sev. var.); — — Earthquake at Lisbon, 1755; — Portrait-medallion of Gustav Wilhelm von Imhoff, Governor-general of the Dutch East India Co; — Frederick the Great, 1742 (obv. by J. G. Holtzhey); — Another, on the Conquest of Silesia, 1742; — Coronation of Francis I., Emperor of Austria, 1745 (*illustrated*); — Peace concluded at Füssen, 1745; — Jean Jacques Vittrarius, Jurisconsult of Geneva, 1743; — Peace of 1742 (several varieties); — Peace of Dresden, 1745 (2 var.); — Battle of Pirna, 1756; — Peace of Hubertusburg, 1763; — Prize Medal of the Leyden University; — Planting the May-poles at The Hague, 1737; — William Charles Henry Friso, Stadholder of Holland, 1747; — William Charles Henry Friso, Hereditary Stadholder of Holland, 1747 (8 varieties); — The New Year, 1748, and Fifth Birthday of Princess Carolina

(6 var.); — Birth of Prince William, son of William IV. and Anne of England, 1748 (3 var.); — Preliminaries of the Peace of Aix-la-Chapelle (3 var.); — Peace of Aix-la Chapelle (2 var.); — Birth of the Prince of Orange, 1748; — Jubilee Festivities in remembrance of the Peace of Münster, 1748; — Visit of the Prince and Stadholder to Amsterdam, 1748; — The Hereditary Prince and Stadholder receives the Earldom of Culemborgh, 1748; — Opening of the Mint at Harderwyk, 1753, &c.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Franks and Grueber, *Medallic Illustrations*, &c. — Domanig, *op. cit.* — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Thomsen *Medal-Catalogue*. — Cochran-Patrick, *op. cit.* — Ammon, *op. cit.* — Hildebrand, *op. cit.* — Friedensburg, *Schlesiens Münzen und Medaillen der neueren Zeit*, 1901. — Dirks, *Repertorium*, &c. — *De Historie penningen in Munten betrekking hebbende op het Stamhuis van Orange-Nassau*.

HOLTZHEY, MARTIN (*Dutch*). Son of Martin Holtzhey, and Mint-engraver at Middelburg, from 1752 to 1754. He is said to have been dismissed on the suspicion of having engraved satirical Dutes, though this cannot be proved. Through the exertions of his father, his salary had only just been raised from 400 to 600 florins per annum when he left the Mint.

BIBLIOGRAPHY. — Marie de Man, *Les Dutes zélandaises*, *Revue belge de numismatique*, 1900, p. 305.

HOLTZHEY, MATTHIAS JOHANN (*Dutch*). Cousin of the last, who took the place of Martin Holtzhey Jun^r as Mint-engraver at Middelburg, after 1754.

HOLTZLER, KONRAD (*Austr.*). Mint-master at Vienna, in conjunction with Valentin Liephart, 1466.

BIBLIOGRAPHY. — Arnold Luschin von Ebengreuth, *Wiens Münzwesen*, 1902.

HOLU..., **JOHANN** (*Germ.*). Mint-master at Wohlau, at the beginning of the sixteenth century.

HOLZHÄUSER, JOHANN PHILIP (*Germ.*). Medallist who resided at Warsaw, 1764-1792. He worked for the Mint, on the restoration of which by King Stanislaus Augustus of Poland in 1766 he engraved a medal, described by Racinski, 507. Ammon mentions also a medal of this King by Holzhäuser, of the weight of 25 gold ducats, of which only twelve specimens are known. His initials occur on a Pattern Thaler in pure silver of 1771, obv. Bust of king. R. DAT JUSTI PRETIUM Scales for weighing money.

Bolzenthall says : " In Warsaw we find a German J. P. Holzhäuser, who was much employed by the Court, and whose productions give him a place among the principal artists of his time.

He several times engraved the portrait of Stan. Augustus. The King rewarded the artist by raising him to the nobility, and gave him the commission to recoin in reduced proportions all the medals struck in his reign, several of which the monarch had himself



Portrait-medal of Holzhäuser.

invented. He was also induced to transmit to posterity the likenesses of some celebrated persons. His style is light and graceful ”.

His medals are mostly signed **I. P. H.** There is one of King Frederick William II. of Prussia, 1785, struck by order of the city of Königsberg. Dr Storer has brought to my knowledge two medical medals by this Artist : Portrait of Dr Johann Ludwig Regenmann of Warsaw, 1781 ; — and Dr O. Orłowski of Wilna.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Bolzenthal, *op. cit.* — *Nürnbergische Felseckerische Zeitung*, 1767, n^o 231. — Menadier, *op. cit.*

HÖLZ, SEBASTIAN VON STERNSTEIN (*Austr.*). Mint-master at Kuttenberg, 1617, replaced by Chotochowsky.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten*, &c.

HOLZSCHUHER, LEOPOLD (*Germ.*). Warden of the Annaberg Mint in 1545, Mint-master after 1550. His special mark (his family arms) is found on coins of Annaberg between 1554 and 1558. In that year, 1558, the Annaberg Mint was with that of Dresden. Imhof, in his *Nürnbergischen Münz-Cabinet* (II. Abtheil., p. 399 sqq.), amalgamated has given a list of the coins, shooting medals, &c. bearing the Holzschuher mark.

BIBLIOGRAPHY. — Erbstein, *Erörterungen auf dem Gebiete der sächsischen Münz- und Medaillen-Geschichte*, Dresden, 1888.

HORE or HOARE, JAMES (*Brit.*). A London Goldsmith ; Warden of the Royal Mint, in conjunction with Charles Duncombe,

1678-81. He was Comptroller of the Mint in 1661, and Surveyor of the Meltings and Clerk of the coins in 1665.

HOLY FRÈRES (*Swiss.*). Watch-case Manufacturers and Die-sinkers, established since 1893 at St. Imier (Switzerland). The firm, directed by M. Franz Holy, born in November 1867 and



Exterior view of the works.

M. Jules Holy, born in November 1872, bears a well-earned reputation for original work and exceptional taste in the decoration of watch-cases; indeed for finished workmanship, the quality of their productions can hardly be surpassed. Many are the elegant and charming designs of every variety that ornament in gold, silver, brass, and art metal, the watch-cases manufactured by Holy frères. These designs are their exclusive property and are duly protected. The work is executed by the firm's own staff, a considerable number of technicians and skilled hands being employed in the offices, workshops and forge.



The Coining Presses.

MM. Holy frères have recently launched out in a new field, that of medal-making, and in this branch also good work has already been produced. Ample opportunities for the development of this department, notwithstanding keen competition, is afforded by the custom, long prevalent in Switzerland, of issuing Commemorative and Prize-medals for all the numerous Federal, Cantonal, and Urban Rifle Meetings, Patriotic Festivals, Industrial Exhibitions, &c. that take place yearly in that country.

The Medals issued by Holy frères are not very numerous, but



Cantonal Rifle Meeting of Thurgau at Weinfelden, 1903.

they are not wanting in artistic taste, and with the collaboration of



Cantonal Bernese Rifle Meeting at Biel, 1903.

eminent sculptors, this enterprising firm offers fair promise of yet



Swiss Federal Meeting of Athletic Sports at Zurich, 1903.

greater success. These medals are : Commemorative Medal of the Thurgovian Cantonal Rifle Meeting at Weinfelden, 1903; — Bernese Cantonal Rifle Meeting at Biel, 1903; — Portrait Plaque of Ernest Francillon, Watch-manufacturer at St Imier



Ernest Francillon.

(executed by M. Jules Holy); — Commemorative Medal of the Swiss Federal Meeting of Athletic Sports at Zurich, 1903; — Chilean Society for the Protection of Infancy, &c.



Chilian Society for the Protection of Infancy.

The firm of Holy frères affords a notable example of that commercial enterprise which keeps pace with the times and studies the requirements of the hour.

BIBLIOGRAPHY. — *Information kindly supplied by MM. Holy frères.*

HOMBERG, F. (*Swiss*). Contemporary Medallist, residing at Berne, was born at Magdeburg on the 12th of April 1851. His grandfather, who served under Napoleon I., 1809-1814, settled in Thuringia from Switzerland and his father earned reputation as a clever tool-maker, draughtsman and sculptor in wood. With him, young Homberg learned the elements of drawing and was initiated into the first principles of art. Unfortunately, the father died early. In 1865, the youth was sent as an apprentice to the die-sinking establishment of Falkenberg & C^o, where he was taught engraving and was employed in making seals, clichés, and such like work. During his leisure hours, he studied modelling and practised steel-engraving. His apprenticeship being ended in 1869, Homberg was engaged as a *volontaire* by the Berlin medallist Pfeuffer, and now became better acquainted with chasing, die-sinking, &c. Between 1870 and 1871, he worked as an Engraver at the Royal Printing House von Decker at Berlin, and afterwards, for two years, he was employed by the Court-engraver G. Schiller at Stuttgart. From there, he went to Strassburg, then returned to Stuttgart, made a short stay in Paris, and in 1876 settled at Berne, where he married in 1881 and became naturalized in 1886.

Homberg's style is very much admired in Switzerland, and his work certainly deserves being better known. His countrymen, as a majority, do not appreciate modern French workmanship, especially in German Switzerland, and necessity obliges the artist to study the requirements of his clients, as he writes : " Die deutsche Schweiz verlangt ihre Medaillen im deutschen Geschmack, hohes Relief mit Stempelglanz, und es gelang mir erst bei zwei Medaillen, mich mehr der französischen Manier anlehnen zu dürfen. Während Kenner die französische Medaille durch ihre weiche, fast verschwommene Modellation und durch ihre malerische Wirkung schätzen, welche wirklich einzig dasteht, kostet es hier Mühe von den Auftraggebern die Erlaubniss zur Ausführung in vorerwähnter Art, zu erhalten. . . Unsere schweizerischen Verhältnisse gestatten keine so glänzende Bezahlung, wie man sie in Deutschland und Frankreich für derartige Arbeiten geben kann. Frankreich bezahlt für eine gute Medaille Frs. 8.000. — — 10.000. —, während wir hier für unsere beste Arbeit, für die Composition, die Ausführung des Modells, die Gravüre der Stempel im Maximum Frs 1200. — erhalten (gegenwärtig Frs. 400. —). Die Folge davon ist, dass, während sich der Pariser Graveur-Medailleur mit Ruhe und Musse in seine Aufgabe künstlerisch vertiefen kann, wir hier in der Hast und Aufregung derartige Arbeiten abwickeln müssen, das ist mühe-und sorgenvoll; dann nebenbei heisst es noch alle die industriellen und kunstgewerblichen Aufgaben, die das Brod bringen, mit auszuführen ".

To my mind, many of Homberg's medals are superior in merit,

grace of design, execution and finish to the latest productions of the French decadent school. I do not speak of such masters as Roty, Chaplain, the Dubois, Vernon and many others, but there is a growing tendency to imitate the style inaugurated by Charpentier, the so-called *Art Nouveau*, which consists in depicting nature in its worst or ugliest forms; haggard faces, bony and shapeless figures, undefined and lifeless creatures, which appear to be the outcome of a diseased, overwrought imagination.

For the last twenty-five years, Homberg has been at the head of his present establishment, and besides undertaking all kinds of work of die-sinking, seal-engraving, copper plate-engraving for bank-notes, documents, &c., has always given his special attention to the cutting of medal-dies.



Commemorative Medal of the Foundation of Berne.

The following list comprises all the best medals executed by this artist : 1879, Federal Rifle Meeting at Basle (35 mill., 50 \mathcal{R} ., 200 \mathcal{A} ., 500 in *other metals* (o. m.), total 750 specimens struck); — 1881, Industrial Exhibition at La Chaux-de-Fonds (60 mill., 200 \mathcal{R} ., 400 \mathcal{A} . = 600); — 1888, Munich Club “Schlaraffia” (38 mill., 250 \mathcal{R} ., 350 \mathcal{A} . = 600); — 1890, Federal Choral Festival at Thun (38 mill., 120 \mathcal{R} ., 150 \mathcal{A} . = 270); — National Fine-Art Exhibition at Berne (38 mill., 75 \mathcal{R} ., 80 \mathcal{A} . = 155); — 1891, Cantonal Rifle Meeting at Burgdorf (45 mill., 1656 \mathcal{R} ., 1380 \mathcal{A} . = 3036); — Commemoration of the Foundation of Berne (2 sizes, 38 and 50 mill., 1850 \mathcal{R} ., 1650 \mathcal{A} ., 3000 o. m. = 6500; *illustrated*); — 1892, Federal Rifle Meeting at Glarus (45 mill., 50 \mathcal{R} ., 12 \mathcal{A} . = 62); — 1893, Cantonal Rifle Meeting at Binningen (45 mill., 705 \mathcal{R} .); — Federal Choral Festival of Basle (45 mill., 80 \mathcal{R} ., 30 \mathcal{A} . = 110); — Cantonal Rifle Meeting at Bienne (45 mill., 1186

℞., 800 Æ. = 1986); — 1895, The Berne Cathedral (2 sizes, 38 and 70 mill., 3 ℞., 288 ℞., 173 Æ. = 464); — 1894, Cantonal Rifle Meeting at Thun (45 mill., 1452 ℞., 724 Æ. = 2176); — Exhibition at Yverdon, Vaud (50 mill., 250 ℞., 400 Æ., 100 o. m. = 750); — 1895, Cantonal Rifle Meeting at St. Gall (45 mill., 800 ℞.); — Agricultural Exhibition at Berne (50 mill., 644 ℞.,



Inauguration of the Bubenberg Monument.

400 Æ. = 1044); — Commemoration of the Inauguration of the Tell Monument at Altdorf (2 sizes, 38 and 50 mill., 3 ℞., 2120 ℞., 620 Æ., 360 o. m. = 3103); — 1896, Cantonal Rifle Meeting at Baden (45 mill., 850 ℞., 450 Æ. = 1300); — Jubilee Rifle Meeting at Aarau (38 mill., 400 ℞., 230 Æ. = 630); — Rifle Meeting at Wangen a/A. (Ehr & Wettschiessen) (38 mill., 100 ℞.);



Central Swiss Rifle Meeting at Langenthal, 1899.

— 1897, Cantonal Rifle Meeting at Sissach (2 sizes, 38 and 45 mill., 1250 ℞.); — Cantonal Rifle Meeting at Berne (45 mill., 1250 ℞., 635 Æ. = 1885); — Inauguration of the Bubenberg Monument at Berne (33 mill., 200 ℞. *illustrated*); — Cantonal Rifle Meeting at Altdorf (38 mill., 240 ℞.); — 1899, Rifle Meeting of Central Swiss Clubs, at Langenthal (30 mill., 850 ℞. *illustrated*); — Cantonal Rifle

Meeting at Flawyl (2 sizes, 33 and 45 mill., 1000 R.); — Aargau Cantonal Rifle Meeting at Wohlen (45 mill., 780 R.); — Prof. Schleuniger Commemoration Medal (45 mill., 250 R., 200 Æ. = 450); — Bird Show at Berne (33 mill., 40 R., 36 Æ. = 78); — Bernese Cantonal Exhibition at Thun (50 mill., 376 R., 47 Æ. = 423); — 1900, Rifle Meeting at Chur (33 mill., 1 A., 360 R. = 361); — Central Swiss Rifle Meeting at Zofingen (38 mill., 330 R.); — Cantonal Rifle Meeting at Amrisweil (45 mill., 520 R.); — Cantonal Rifle Meeting at Uster (2 sizes, 23½ and 45 mill., 74 A., 1030 R. = 1104); — Jeton of the Swiss Numismatic Society, with Portrait of Aberli (25 mill., 2 A., 65 R., 106 Æ., 160 o. m. = 333; *illustrated*); — 1901/2, Hotel Employees' Tickets



Jeton of the Swiss Numismatic Society, 1900.

(23 and 33 mill., 60 A., 60 R., 140 Æ. = 260); — 1902, Cantonal Rifle Meeting at Bellinzona (30 mill., 100 R.); — Marksmen's Association of Berne (30 mill., 100 R.); — Cantonal Rifle Meeting at Zug (45 mill., 300 R.); — 1898, Bergen Norwegian-Swedish Exhibition (45 mill., 12 R.); — 1900, Portrait-medal of Colonel Hofer, National Councillor (25 mill., 12 R.); — 1900/1. The New Century (150 R.); — Alpinist; — Portrait-medal of T. M. the King and Queen of England; — 1902, Commemorative medal on the Erection of the new Parliament Buildings at Berne; — 1903, Prize Medal of the Ski Club of Berne; — Swiss Society of Hotel Proprietors; — Cantonal Rifle Meeting at St. Imier, 1900 (after a model from Holy frères).

Homberg, as a rule, cuts his own dies. Many of the so-called Medallists of the present time are only modellers; as were, after, all the early Renaissance Medallists, who modelled and then cast their médals and had never learned the use of the chasing tool. Their works belong to sculpture more than to the art of medal-engraving, as they are really bas-reliefs of large proportions mechanically reduced to the dimensions of a medal or plaquette. Still, considering that most artists now avail themselves of the services of the reducing machine, it is impossible to make a distinction between medal-engravers and medal-modellers, and the term Medallist,

as I use it, should be understood to comprise both. It is needless to say that the engraver's work is far more difficult and delicate than the modeller's. Whether or not sufficient consideration is taken of this fact by jurors awarding prizes at exhibitions of medallic works is open to doubt, and if the art of engraving medals, gems, &c., received greater encouragement, we might see a school spring up that might produce as good a work as the present much and rightly praised French school of Medal-modellers.

HONDT, FRANÇOIS DE (*Belg.*). Goldsmith, Chaser, and Medallist, born at Bruges at the end of October 1786, where he died on the 18th of May 1862. He was first apprenticed to a Goldsmith of the name of Praet, then he entered into the service of another, Des Mys, also of Bruges. On his leaving the last-named firm, de Hondt started business on his own account, and produced several articles



Portrait-medallion of F. de Hondt, by himself.

of plate, which are of exceptional merit. His first medal is dated 1818; it is a silver plaque with the arms of the Netherlands, and inscribed : *PROVINCIE WESTVLAANDEREN* (39 mill.); — 1821, Medal of the Society “*Eendracht en Vaderlandsliefde*” (40 mill.); — 1822 or 1823, Van Hende, Physician (41 mill.); — 1828, Jan van Eyck (42 mill.); — Do, Prize Medal of the city of Bruges (42 mill.); — Do, Royal School of's Hertogenbosch (52 mill.); — 1829, Pope Leo XII. (50 mill.); — 1831, Leopold I., King of the Belgians, on his election (50 mill.); — 1836, Charles François Van den Driesche, Director of the Ghent Seminary (42 mill.); — Do, Amb. Charles Gis. Goethals of Ghent (42 mill.); — Auguste

Joseph Ryckewaert (42 mill.); — Pierre Joseph Triest (42 mill.); — 1837, Dr Jean Antoine Jacques Fierens, of Antwerp (56 mill.); — Dr François Laurent van Hende of Bruges; — Do, Prize Medal of the Bruges Academy of Fine Arts; — 1840, Restoration of Bruges cathedral (47 mill.); — 1841, Leo de Foere Tiletanus (47 mill.); — 1842, Hendrik Goethals, of Ghent (43 mill.); — Do, Prize Medal of the Province of Flanders (2 var.; 58 mill.); — 1846, Simon Stevin (48 mill.); — 1847, Pattern Five Franc piece; — 1850, Medal of the "Sacred Blood" (2 var.; 48 mill.); — Do, Agricultural Prize Medal, with bust of Leopold I. (50 mill.); — Do, Jacques Louis Kesteloot, Physician (50 mill.); — Dr J. de Meyer (150 mill.); — Invention of Drawing; — The Cholera at Bruges; — 1858, Portrait-medallion of De Hondt, the artist's last work, executed when he was seventy-two years old.

De Hondt was before everything a chaser; until 1842 he cut all his medals in relief in the steel as a sculptor cuts in the marble; later on he availed himself of the services of the reducing machine.

This artist's work is very creditable; one of his medals, that commemorating the Provincial Exhibition of 1850, which I have before me, shows the hand of a skilful engraver, with a good knowledge of draughtsmanship.

F. de Hondt usually signed his medals : **DE HONDT F.**; — **F. DE HONDT F.**; — or **F.D.H.**

BIBLIOGRAPHY. — V. Lemaire, *François de Houdt, orfèvre, ciseleur médailleur*, *Revue belge de numismatique*, 1894, p. 510. — *Biographie nationale*. — Guioth, *Histoire numismatique de la Révolution belge*. — Dirks, *Beschrijving der Nederlandsche of op Nederland en op Nederlanders betrekking hebbende penningen, geslagen tusschen nov. 1813 en nov. 1863*. — *Dictionnaire des Hommes de lettres, des Savants et des Artistes*, Bruxelles, 1837. — Piot, *Catalogue des Poinçons, &c.* — Bolzenthall, *op. cit.* — *Revue belge de numismatique*, 1892, p. 587.

HONDIUS, JODOCUS or **JOOS DE HONDT** (*Dutch*). Engraver, born at Wacken in Flanders in 1563; settled in London in 1583; returned to Holland in 1594, and died at Amsterdam in 1611. "He was the most eminent cartographer and map-engraver in England at the end of the sixteenth century. With his graver he made pieces of Sir Francis Drake's voyage about ye world, the Holy Land, and divers others."

A silver circular plaque, stamped in imitation of engraving, and recording the famous voyage of Sir Francis Drake, 1580 (of which only three specimens are known; one in the British Museum; a second, formerly in the Viscount Dillon and Murdoch collections; and the third in a private cabinet) was supposed by Franks and Grueber, on Vertue's statement, to be the work of Hondius, but Mr. Miller Christy, in his interesting book, *The Silver Map of Drake's Voyage 1577-1580*, expresses strong doubts as to this attribution,

and rather considers the engraver **F. G.** (author of a Paris map, dedicated to Richard Hakluyt, 1587) as the artist. I do not quite



The silver Map of the World, by Hondius (?)
agree with his opinion, especially if we presume the map to have

been executed between 1584 and 1586, after Hondius' settlement in London, as it bears a general resemblance with his later map entitled *Vera Totius Expeditionis Nauticae*, &c., 1595, forming part of a large sheet intended to commemorate the circumnavigations of Drake (1577-1580) and Cavendish (1586-8).

"As a medallion", says Mr. Christy, "the Silver Map is notable because it is an example of that uncommon kind which, though apparently engraved, is really cast or struck. Moreover, it is at once the earliest and the largest example known of this uncommon kind of medallion."

BIBLIOGRAPHY. — Franks & Grueber, *Medallic Illustrations* &c., I, p. 131. — Miller Christy, *The Silver Map of Drake's Voyage*, London, 1900. — Betts, *op. cit.*, — Dillon *Sale Catalogue*, 1892. — Murdoch *Sale Catalogue of Medals*, 1904.

HOOGE, ROMAIN DE (*Dutch.*). Designer of a civic Medal of the town of Alkmaar, commemorating the siege of 1573, and reproduced in the work of Count Nahuys, pl. x, n° 67.

BIBLIOGRAPHY. — C^{te} de Nahuys, *Histoire numismatique du Royaume de Hollande*, 1858.

HOOGHENDORP, ALBERT VAN (*Belg.*). Mint-master at Bruges, 19. April 1559 — 25. April 1568.

HOOGHENDORP, CORNEILLE VAN (*Belg.*). Mint-master at Bruges, 5. May 1568 to 8. May 1571, and 8. May 1574 to 12. November 1579.

BIBLIOGRAPHY. — Serrure, *Dictionnaire géographique de l'histoire monétaire belge*, Bruxelles, 1880.

HONEGGE, J. J. HOE VAN (*Danish*). Die-sinker of Copenhagen, *circa* 1728. Nagler mentions him as a Medallist, and states that he executed dies for coins and medals, some of which are signed **H.V.H.**

BIBLIOGRAPHY. — Nagler, *Monogrammisten*, III, n° 1645.

HOOREBEKE, JACQUES, VAN (*Belg.*). Goldsmith of Ghent of the end of the seventeenth century; perhaps the author of a commemorative medal of the marriage of Charles II. of Spain with Marie Louise of Orleans, with R. legend **NUPTIS CELEBRATIS, PACE FIRMATA MDCLXXIX. PACEM MIHI FERTIS AMANTES. S.P.Q.G.**

BIBLIOGRAPHY. — Ch. Gillemann & A. van Werveke, *Médailles gantoises*, Revue belge de numismatique, 1902, p. 495. — Serrure, *Revue belge de num.*, 1879, p. 300.

HOPE (MÉDAILLEUR A L'ESPÉRANCE) (*Ital.*). Under this heading, Armand and Heiss have described a number of fine Renaissance medals, dated 1489 and 1492, on which the figure of Hope is usually represented, sometimes accompanied by Faith and Charity. Some of these medals bear the legend *Ispero in Deo* and Milanesi has attributed them, but not with sufficient reason, to the Florentine painter Sperandio di Giovanni, who is cited in 1472 and lived until 1522.

The following medals appear to have all been executed by the same artist: Bernardo di Pietro Banducci, Florentine physician; *R.* CHARITAS.SPES.FIDES. The three cardinal Virtues; — Bernardo del Barbigia, Florentine, 1453-1526; *R.* ISPERO.IN.DEO. — AN.XXXVI Hope; — Nonina Strozzi, wife of Bernardo del Barbigia; *R.* Hope, and legend as last, with AN.XXIII; — Barbara Torelli, wife of Ercole Bentivoglio; *R.* SPES; — Giovanni Marco Bonaldi; *R.* FIRMAVI Hope; — Roberto di Dante Castiglione, Florentine, born in 1464; *R.* ISPERO.IN.DEO.AN.XXVIII. Hope (2 var.).; — Antonio di Dante Castiglione; without *R.* — Giovanni Mendoza; *R.* SPES.BONIS.DVX. Hope; — Alessandro di Pietro Pagagnotti, Florentine, born in 1422; *R.* SPES Hope; — Giuliano di Particino Particini, Florentine, born in 1470; *R.* ISPERO.IN.DEO.AN.XXII. Hope; — Camilla Buondelmonti, wife of Gianozzo Salviati, born in 1473, married in 1490; *R.* ISPERO.IN.DEO. Hope (*illustrated*); — Giovanni da Stia; *R.* SPES Hope (*Obv. illustrated*); — Giovanni Tornabuoni, Ambassador of the Florentine republic at Rome in 1480; *R.* FIRMAVI Hope; — Another, of same personage; *R.* FIRMAVI — MCCCCLXXXII Hope; — (The two last are ascribed to Niccolo Fiorentino by Cornelius von Fabriczy, p. 61); — Bust of an unknown youth; *R.* AV.BESOING.SPÉRAVI.E.FAVLT. Hope; — Neri Capponi, Florentine, 1388-1457; *R.* ISPERO.IN.DEO Hope; — Johann Greudner, of Brixen in Tyrol, 1460-1512; *R.* FIDES.CHARITAS.SPES. Female figure standing to l. placing her hand on a child's head and with eyes raised towards heaven; — Giovanni de' Medici, Cardinal (later, Pope Leo X); *R.* CARITAS.SPES.FIDES. Female figure symbolising the three cardinal Virtues; — Luigia Pio, wife of Bernardo Morelli, married in 1486; *R.* ISPERO.IN.DEO. — AN.XXIII. Hope; — Filasio Roverella, of Ravenna, Archbishop there, 1476-1516, † 1521; *R.* FIDES.CHARITAS.SPES. The three cardinal Virtues.

« La plupart des pièces au revers de l'Espérance », observes Heiss, « sortent évidemment d'un même atelier. Que la femme qui la représente soit tournée à droite ou à gauche, ce n'en est pas moins la même figure dans une attitude semblable, drapée de la même manière et dont le style est celui de l'école du Ghirlandajo. »

Von Fabriczy, in *Medaillen der italienischen Renaissance*, p. 62, transfers some of the medals hitherto attributed to the "Maître à l'Espérance" to Niccolo Fiorentino, and remarks: "Da ein dichter



Nonina Strozzi.

Schleier der Anonymität ihre Schöpfer unseren Augen verhüllt, haben die französischen Fachautoritäten, in der Absicht, sie nach Möglichkeit auseinanderzuhalten, zu dem Auskunftsmittel gegriffen,

sie nach den Gestalten zu benennen, die sich auf den Kehrseiten ihrer Stücke in der Regel wiederholen. So sind für den genannten "Maître à l'Espérance" 15-20 Medaillen in Anspruch genommen



Camilla Buondelmonti.

worden (Heiss und Armand weichen in ihren Attributionen etwas



Giovanni da Stia.

voneinander ab), aus deren Reihe wir vor allem als die lieblichste jene der Nonnina Strozzi, Gattin eines sonst unbekannten Bern.

Barbigia wiedergeben. Der Vergleich mit Niccolo Fiorentino's Albizzi-bezw. Giov. Tornabuoni-Medaillen führt den Unterschied der beiden Meister besser als es Worte vermögen vor Augen. Ganz ausgezeichnet aber kommt der Charakter der Persönlichkeit in dem Porträt Alessandro Pagagnotti's, eines nicht näher bekannten Florentiners zum Ausdruck : hier geht die Detaillierung bei der Durchbildung der Züge weit darüber hinaus, was uns die Florentiner Medailleure sonst zu bieten pflegen."

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, etc., I, 93. — Heiss, *Les Médailleurs de la Renaissance. Florence et les Florentins*, I., p. 81. — Supino, *op. cit.* — Fabriczy, *Medaillen*, 1903, p. 62.

HOPE, SIR JAMES, OF HOPETOUN (*Brit.*). General of the Scottish Mint at Edinburgh, 1641.

HOPFGARTEN, LAZARUS CHRISTIAN (*Germ.*). Mint-master to the Bishop of Moritzburg, near Hildesheim, elected on April 16., 1625 for a term of five years; also Mint-master at Harburg, 1625-26. He was deposed for having issued light coins.

BIBLIOGRAPHY. — Bahrfeld, *Beiträge zur Münzgeschichte Lüneburg*, 1893.

HOPPE, ÉDOUARD (*Germ.*). Medallist born at Asbeck (Westphalia); settled at Brussels in 1872, and died there on June 7, 1890.

He engraved a number of medals for various editors. Some of his works are signed **E. HP**; amongst them a Marriage Medal of Crown Prince Rudolph of Austria with Princess Stephanie of Belgium, 1881.

BIBLIOGRAPHY. — Information kindly supplied by M. Alph. de Witte, of Brussels.

HORN, AUGUSTIN (*Germ.*). Mint-master at Zwickau, circa 1478-1494; distinctive mark, a trefoil.

HORN, CHRISTOPH (*Germ.*). Mint-master at Creussen, in conjunction with Georg Osten, from the 9th of February to the 21st of September 1622.

BIBLIOGRAPHY. — Gebert, *Die Brandenburg-Fränkischen Kippermünzstempel*, 1620-1633.

HOROS (*Greek*). Probably a fictitious signature, which is found on two gems described by King: Head of Tiberius (Abbé Pullini Collⁿ); — Silenus (Gori Collⁿ).

BIBLIOGRAPHY. — King, *Antique Gems*, London, 1860.

HORRION, GILLES (*Belg.*). Goldsmith and Seal-engraver of Brussels,

circa 1548-1555. He engraved seals for Maestricht, Philip II., on his becoming Duke of Brabant, and for the State.

BIBLIOGRAPHY. — A. Pinchart, *Gilles Horrion*, *Revue de la num. belge*, 1852, p. 265.

HORST, HEINRICH (*Germ.*). Mint-master at Zellerfeld, 1711-1719. He coined for the Duke of Brunswick-Lüneburg, Georg Ludwig, afterwards George I., King of England, and signed his issues **H. H.**

BIBLIOGRAPHY. — Ammon, *op. cit.* — Atkins, *British Colonial Coins*, p. 24.

HORSTORFER, JOHANN (*Austr.*). General Mint-master of Bohemia, 1496-1499.

HORTOLANI, GIROLAMO. *Vide* **ORTOLANI** *infra*.

HORVATTE, LOUIS EUGÈNE (*French*). Contemporary Medallist and Gem-engraver. He was born, and resides, at Paris. At the Salon of 1879, he exhibited a cameo representing the "Rape of Amy-mone", after Giacomotti; and another, cut in sardonyx, "La Chiesa," after Raphaël. His latest work was exhibited at the Salon of 1903, a cameo on sardonyx, "Flora pursued by Cupids carrying away Zephyrus."

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Le Salon*, 1903. — Babelon, *La Gravure en pierres fines et médailles au Salon de 1903*, *Revue de l'Art*, juillet 1903.

HORY (*French*). Medallist of the second half of the seventeenth century. Nagler suggests that he was the author of a Portrait-medal of the physician Jean Baptiste Moreau, 1674, signed **G. H.**

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Nagler, *Monogrammisten*, II, no 3053.

HOTMAN, JACQUES (*French*). Engraver-general of the coins of France, who in 1630 sold his office to Jean Darmand dit "Lor-felin".

HOUDAUT, G. (*French*). Moneyer at Avalon, in the fifteenth century. M. Babelon, in *Traité des Monnaies grecques et romaines*, I, col. 817, reproduces this moneyer's seal, which exhibits as principal emblem a hand holding coining pincers, almost identical with the old Roman tool shown on coins of the Carisia gens.

HOUDON, JEAN ANTOINE (*French*). A noted French Sculptor, born at Versailles, about 1741; died at Paris, July 16, 1828. "He won the *prix de Rome* at the age of nineteen, and remained in Italy ten years during the period of Winckelmann and the excava-

tions at Pompeii and Herculaneum. While in Rome, he made the famous statue of St. Bruno at Sainte-Marie-des-Anges. On his return to France he exhibited in the Salon of 1771 a statuette of Morpheus which secured his admission to the Academy of France, and soon after he made his famous "Ecorché", reduced copies of which are well known in the art-schools. He visited America with Franklin and resided with Washington at Philadelphia, where he modelled a bust from which he afterwards made his Richmond statue. In 1773 he executed busts of Catharine II. of Russia and of Diderot, and in 1775 busts of Turgot and Glück and a statue of Sophie Arnould as Iphigenia. In the Salon of 1781 he entered his nude statue of Diana (which was excluded), the statue of Tourville and the famous Voltaire of the Théâtre français. He also made busts of Molière, Rousseau, Franklin, and d'Alembert. His bust of Buffon is perhaps his finest work. In the Revolution he was denounced at the tribunal of the Convention for having a statue of a Saint in his atelier, and escaped through the presence of mind of a member who declared that the work was a statue of Philosophy" (*Century Cyclopedia of Names*).

Houdon executed a number of Portrait-medallions in terracotta, some of which were cast in bronze. One of them, with conjoined busts of the artist's wife and daughter, is reproduced in *Les Arts*, Sept. 1903, p. 14. These Portrait-medallions can hardly be classed amongst medallic productions.

HOUTON, HUGH DE (*Brit.*). Mint-master at St. Edmundsbury, anno XIII of Edward II. He had previously filled the post of Assay Master at the same mint, under Edward I., 1320.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Reg. Kempe, *Harl. MSS.*, no 645 folio 117.

HOXER, MELCHIOR (*Germ.*). Mint-master at Calenberg, 1566-1574; Göttingen, 1573-1574.

HOXER, VALENTIN (*Germ.*) of Einbeck; Mint-master at Göttingen, 1553-1557; Münden, 1560-1564.

HOUZELOT (*French*). Die-sinker of the middle of the nineteenth century. He engraved several medals of the Revolution of 1848, reproduced in De Saulcy, *Souvenirs numismatiques*, etc.; one represents Lamennais, and another, Archbishop Affre. He also engraved a Portrait-medal of Armand Barbès, 1848, and another on the Death of Chateaubriand, 1848.

HOVE, B. VON. *Vide* **VAN HOVEN**. Contemporary Medallist at The Hague, who works for the Bergeer Die-sinking establishment.

HOVEN, VON (*Germ.*). Mint-master at Fulda, 1765-1796. His initials **V. H.** occur on coins.

HOWARD (*Brit.*). Moneyer at Norwich, under Henry I., and previously under the first two Williams. The late Mr. Toplis described in *Num. Chron.*, 1881, p. 38, a Norwich penny of Henry I., on which this moneyer's name (**HOPORD**) occurs, and mentioned there that at least twenty-five pennies of the **PAXS** type of Howard's mintage were present in the great hoard found at Beaworth, Hants.

BIBLIOGRAPHY. — Hawkins, *op. cit.*, p. 177. — *Num. Chron.*, l. c., pl. III, n^o 1.

HOYER (*Swiss*). Die-sinker of Lausanne, early part of the nineteenth century. He engraved in 1817 the remarkable dies which served to strike the coins of Geneva of that epoch.

BIBLIOGRAPHY. — Durand, *Dictionnaire des Graveurs en médailles anciens et modernes*, Genève, 1858 (MS. kindly lent by M. Paul Ch. Stroehlin, President of the Swiss Numismatic Society).

HOYER, ANTON (*Germ.*). Mint-master at Cleves, 1620-1646, and Bielefeld, 1622.

BIBLIOGRAPHY. — J. V. Kull, *Repertorium zur Münzkunde Bayerns*, 1903.

HOYER, GOTTFRIED OTTO (*Germ.*). Mint-master at Herborn, 1681-1682. His signature is found on Double Albus pieces of 1681 and 1682, 1 Albus pieces of same years, and Kreutzers of 1681. Hoyer had previously been employed at the Goslar Mint.

BIBLIOGRAPHY. — Paul Joseph, *Das Münzrecht zu Herborn*, Frankfurter Münzzeitung, 1901.

H. P. *Vide* **HEINRICH PECHSTEIN**. Mint-master at Andreasberg, 1623-1629.

H. P. or **HP.** *Vide* **HANS PERNDORFFER**. Mint-master at Cassel, 1539-1583.

H. P. or ^P**H.** *Vide* **PETER HEMA**. Mint-master at Glatz, 1628.

H. P. (or *mon.*). *Vide* **HANS PULS**. Mint-master at Stralsund, 1628-1632, Gnoyen, 1632-1634, and Stralsund again, 1635-1636. Schlickeysen remarks that this Mint-master's activity at Gnoyen is doubtful, as at that time neither Wallenstein nor the Dukes of Mecklenburg coined at that Mint.

H. P. G. *Vide* **HEINRICH PETER GROSSKURT**. Medallist at Berlin and Dresden, 1694-1734.

H. P. K. *Vide* **HANS PHILIP KOBURGER**. Mint-master at Eisleben, 1632-1665; also at Magdeburg and Zerbst, after 1661.

H. P. L. *Vide* **HEINRICH PETER LÜDERS**. Mint-master at Bremen and Hamburg, 1674-1691.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

HR. *Vide* **HEINRICH RAPUSCH**. Saxon Medallist of the third quarter of the sixteenth century.

H. R. *Vide* **HANS ROSSNER**. Mint-warden at Glatz, 1631-1636.

H. R. or **HR.** *Vide* **HANS REINHARD** Senior. Medallist of Leipzig, *circa* 1535-1547.

H. R. or **HR.** *Vide* **HANS REINHARD** Junior. Medallist, and son of the last, *circa* 1582-1619.

H. R. *Vide* **HILDEBRAND RUCKER** (or **RUCK**). Mint-master at Marburg, 1588; died in 1593.

H. R. or **HR.** *Vide* **HANS RYDELL**. Austrian Mint-master, *circa* 1626. He is the author of the rare Hunting Thaler of the Emperor Ferdinand II., dated 1626.

H. R. or **HR.** *Vide* **HANS RÜCKE SENIOR**. Mint-master at Harburg, *circa* 1610.

H. R. *Vide* **HERMANN RYTKER**. Mint-master at Krakau, 1596-1598.

H. R. or **HR.** *Vide* **HEINRICH VON REHNEN**. Mint-master at Berlin, 1603-1605, and Dresden, 1605-1624; after 1611, his distinctive mark was a swan.

H. R. *Vide* **HANS RIEGER**. Mint-warden of Breslau, 1615-1635. There were two Mint-officials of that name, father and son.

H. R. or **HR.** *Vide* **HANS RÜCKE**. Mint-master at Harburg, *circa* 1610, Bremervörde, 1616-1618, Moisburg, 1622-1626, and Harfburg, 1626-1627.

H. R. *Vide* **HANS RIDDER**. Mint-master at Lübeck, 1673-1715.

H. R. or **HR** and **H. R. F.** *Vide* **HENRI ROUSSEL**. Medallist of Paris, 1654-1711.

H. R. *Vide* **HEKTOR RÖSSLER**. Mint-master at Darmstadt, after 1817.

H. R. K. *Vide* **HERMANN RYTKER** (Mint-master) and **KRAKAU** (Mint).

H. R. *Vide* **HANS RIEDEL**. Mint-warden at Breslau, 1624-25.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

H. R. F. (mon.) *Vide* **HANS REIMER**. Goldsmith of München, sixteenth century.

HR.H. or **H. R. H.** (*Germ.*). This signature, of an excellent Medallist of the Rhine country, who lived during the second half of the sixteenth century, occurs on the following medals: 1560. Georg Mirdel, Canonicus Sancti Stephani (perhaps a Dutchman) (Berlin Museum); — 1573. Eucharius (Kretzer) “Decanus S. Paulini prope Treverim” (Dannenberg Collection); — 1580. Jacob



Jacob von Eltz, Archbishop of Treves.

von Eltz, Archbishop of Treves (*illustrated*); — Undated, Daniel Brendel of Homburg, Archbishop of Mayence (Berlin).

The first three medals are signed **H. R. H.**; the fourth shows remains of a monogram.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, p. 66.

HR. (*Swiss*). Signature of a Seal-engraver, of the end of the seventeenth century. He executed the fine seal of Abbot Celestin of St. Gall, *circa* 1690-1700.

BIBLIOGRAPHY. — Nagler, *op. cit.*, III, no 1408.

HR. (*Austr.*). Signature of a Medallist of the first half of the seventeenth century, which occurs on a Marriage Medal of the Emperor Ferdinand II. and Eleonora of Mantua, dated 1626.

BIBLIOGRAPHY. — Domanig, *op. cit.*

HR. (*Germ.*). Signature of a Bavarian Medallist, found on a Portrait-medal of Albert V. of Bavaria, 1554, reproduced in the Gutekunst Catalogue, 1815. *Vide* **H. R. F.** (mon.), and **HANS REIMER**.

BIBLIOGRAPHY. — Erman, *op. cit.*

HROZA (*Germ.*). Moneyer and Engraver of Deniers of the town of Stade, under Henry II. the Good, 976-1016. On two coins, described by H. Dannenberg, *Die ältesten Münzen der Grafen von Stade* (Zeit. für Num., 1886, p. 236), we find on R the legend HROZA ME FEC. These deniers offer a great similarity in style of work with Ethelred's Pennies.

H. S. (ES). *Vide* **HANS JAKOB STAMPFER**. Medallist of Zurich, 1531-1579.

H. S. (IS). *Vide* **HEINRICH SCHABELL**. Mint-administrator at Wismar, 1579-1600.

H. S. (HS). *Vide* **HANS SCHAMPAN**. Mint-master at Stettin, 1612-1619.

H. S. *Vide* **HENNING** or **HEINLING SCHREIBER**. Mint-master at Halberstadt, 1614-1626; Goslar, 1622; and Clausthal, 1630-1640.

H. S. *Vide* **HANS STADLER**. Die-sinker at Augsburg, 1620-1630.

H. S. *Vide* **HERMANN SCHLAUBUSCH**. Mint-master at Goslar, 1619-1625.

H. S. *Vide* **HEINRICH STRAUB**. Mint-master at Nuremberg, 1622, Munich and Bayreuth. Also **H. ST.** and **ST.**

H. S. *Vide* **HENNING SCHLÜTER**. Mint-master at Zellerfeld, 1625-1672. He also worked for the Harburg branch of the House of Brunswick-Lüneburg, after 1636.

H. S. *Vide* **HEINRICH SCHULTHEISS** (or **SCHULTZE**). Mint-master at Thesa (Anhalt), 1623, and Dessau, 1624.

H. S. or **I. S.** *Vide* **HANS SCHMIDT**. Mint-master at Frankfort-on-M., 1624-1637.

H. S. *Vide* **HANS SCHWARTZ**. Sixteenth century Medallist of Nuremberg and Augsburg.

H. S. *Vide* **HANS SCHULTES**. Medallist of Nuremberg, seventeenth century.

H. S. *Vide* **HENNING STÖR**. Mint-master at Wismar, 1661-1670.

H. S. *Vide* **HEINRICH SIEWERT** (also **SYVERZ**, or **SIEBERTS**). Mint-master at Thorn, 1668-1671; and later at Königsberg in Prussia, 1674-† 1694.

H. S. *Vide* **HEINRICH SEBASTIANI**. Mint-master at Steuerwald, 1694-1702. Also **H. I. S.**

H. S. *Vide* **JOHANN HEINRICH SIEGEL**. Mint-warden at Detmold, 1711; Mint-master at Eisenach, 1716.

H. S. or **I. H. S.** *Vide* **JOHANN HEINRICH SIEGEL**. Mint-master at Harzgerode, 1744-1754.

H. S. or **H. C. A. S.** *Vide* **HEINRICH SIEGEL**. Mint-master at Sondershausen, 1763-1765; and Harzgerode, 1767-1796.

H. S. *Vide* **HEINRICH SCHWARZE**. Mint-master at Dortmund, 1752-1758.

H. S. or **H. ST.** *Vide* **JOHANN HEINRICH STRAUB**. Die-sinker at Munich, 1761-1782.

H. S. *Vide* **HANS SCHLÜTER**. Mint-master at Harzgerode, 1795-1821.

H. S. K. *Vide* **HANS SCHIERVEN KNOPH**. Mint-master at Copenhagen, 1761-1783; and afterwards Mint-director and Councillor of State, † 1788.

H. S. K. *Vide* **HANS SCHIERVEN KNOPH**. Mint-master at Hamburg, 1805-1842.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

H. S. (or in various monograms). *Vide* **HANS SCHWARTZ**. German Medallist of the first half of the sixteenth century.

H. T. *Vide* **HANS VON TYRNA** (or **VON TIRAN**). Mint-master at Vienna, 1356-1370.

H. T. *Vide* **HANS TUCHMANN** the Elder. Mint-master at Teschen, 1608-1610.

H. T. or **HT.** *Vide* **HANS TUCHMANN**. Mint-master at Reichenstein in 1615, and Bernstadt, 1621; also at Oels and Meisenheim, same date.

H. T. or **HT.** *Vide* **JOHANN HEINRICH TAGLANG**. Mint-master at Zweibrücken, 1621-1626.

H. T. R. *Vide* **HIERONYMUS TICCIATI**. Die-sinker at Florence; died in 1734.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

HUARD, PIERRE (*French*). Painter, born at Paris, died in 1857; a pupil of Legay. He filled for some time the post of Director of the School of Art and Keeper of the Museum of antiques at Arles. Some of his pictures are taken from cameos, antique and modern.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

HUBEROT, JEAN (*Belg.*). Goldsmith and Seal-engraver of Bruges, *circa* 1474. He executed the seal and signet of the Parliament of Malines under Charles the Bold, Duke of Burgundy.

BIBLIOGRAPHY. — Pinchart, *op. cit.*, *Revue belge*, IV, 2^e série, p. 331.

HUBER, JOHANN FRIEDRICH (*Swiss*). Medallist and Coin-engraver, born at Basle in 1766. He studied at Rome, and was a pupil of Johann Martin Bückle. Towards the end of the eighteenth century he was working at the mint of Basle, but in 1805 he entered into partnership with an art-dealer of his native city, from which time he apparently ceased to do medal-work.



Thaler of the Helvetic Republic, 1798, attributed either to Huber or Handmann.

Huber's full signature **I. F. HUBER** appears on a Prize Medal of the City and Republic of Basle, 1792, given to representatives of Swiss States which furnished troops to protect the frontier at the time of the French wars. A Portrait-medal of Andreas Buxtorf, Burgomaster of Basle, 1786, is signed *Huber*.

According to some, the Thalers and Half Thalers of the Helvetic Republic, 1798, signed **H**, were engraved by Huber, although they are attributed to Handmann by others. Handmann was employed at the Mint of Basle at the same period and signed some of the coins with **EM** or **H**.

Schlickeysen mentions a certain Huber as Die-sinker at Nuremberg in 1797.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Reginald Stuart Poole, *Swiss Coins in the South Kensington Museum*, 1878. — Tobler-Meyer, *Wunderly von Muralt Catalogue*.

HUBERT, JEAN ESTIENNE *dit de SAINT-JEAN* (*French*). Coin-engraver at the Mint of Tours, 1563-1590.

BIBLIOGRAPHY. — Barre, *Graveurs particuliers des Monnaies de France*, 1867.

HUBERT, JEAN FRANÇOIS (*Belg.*). Contemporary Die-sinker, born at Gembloux, on the 5th of November 1813, resided at Brussels. M. de Witte only knows of a single medal with bust of King Leopold I., 1838, by this Engraver; it is described in *Revue de la Numismatique belge*, t. IX, p. 408.

HUBNER or HUEBMER, GEORG ANDREAS (*Germ.*). Mint-warden at Breslau, 1645-1665. His initials **G. H.** occur on coins issued under him for the sovereigns of Liegnitz, 1652-1653 and Imperial currency, 1648-1664. In 1634 and later he had filled the same post at Glatz.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

HUBY, MAURICE (*French*). Mint-contractor at Nancy, 1698-1701.

BIBLIOGRAPHY. — Lepage, *op. cit.*

HUDELET, HENRY PAUL (*French*). Contemporary Sculptor, born at Langres (Haute-Marne); a pupil of A. Dumont. At the Salon of 1877 he exhibited a Portrait-medallion in bronze of M^{lle} N***.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

HUCHLER, R. (*Germ.*). Contemporary Sculptor, residing at Cannstadt. He is known to have modelled some Medals and Plaques, amongst others one commemorating the Third centenary of the Salzbrunn Waters (Silesia), 1901.

HUE, ERNEST (*French*). Contemporary Gem-engraver, born at Paris; a pupil of A. Toussaint and Salmson Sen^r. He has exhibited the following gems at the Paris Salons: 1861. Cupid chained at the foot of a bust of Minerva by a female who scorns his anger, after Prud'hon's picture, onyx cameo; — 1875. Diane de Poitiers, after Jean Goujon, bust in sardonyx; — Prévost, of the Comédie-Française, cameo in onyx; — Universal Exhibition of 1878. Terpsichore and Erato, after Prud'hon, sardonyx cameo; — Gallia, onyx cameo; — Syracuse, onyx cameo, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

HUE, REGNIER (*French*). Enameller and Seal-engraver at Paris, circa 1348-1353.

HUEBER, JOSEPH (*Austr.*). Coiner (*Präger*) at Gratz, 1752.

HUEBER, MATHIAS (*Austr.*). Mint-warden at Vienna, circa 1624.

HUEBMER, BENEDIKT VON SONNLEITHEN (*Austr.*). Mint-master at Prague, 1610-1622. He signed Kipperthalers, Half Thalers and Quarter Thalers of 1621. In 1617 he issued Coronation coins of the Archduke Ferdinand as King of Bohemia.

BIBLIOGRAPHY. — C. Oesterreicher, *loc. cit.*

HUEBMER, GEORG ANDREAS. *Vide* **HÜBNER** *suprà*.

HUEBMER, LORENZ (*Austr.*). Warden at the Mint of Vienna, elected on November 2, 1584; became Mint-master, on the death of Thomas Händl, 6. October 1587; and died at the end of June 1604.

BIBLIOGRAPHY. — C. Oesterreicher, *loc. cit.* — Fiala, *op. cit.*

HUET, ALBERT (*Austr.*). Mint-master in Transsylvania, *circa* 1606.

HUEY or **HUEZ, JEAN** (*French*) ...1534 † 1582. Goldsmith of Tours, who signed himself **JEHAN HUEY**. He was appointed Mint-engraver at Troyes in 1544, and was Moneyer and Mint-master there from 1545 to 1548.

BIBLIOGRAPHY. — Rondot, *Les Graveurs de Troyes*.

HUFNAGEL, HANS (*Germ.*). Mint-warden at Nuremberg for the Circle of Franconia, 1602-1610, in succession to Georg Dietrich. He died on February 21, 1612. (Kull, II, p. 705).

HUFNAGEL, ULREICH (*Austr.*). Moneyer at Vienna, *circa* 1420.

HUFNAGEL, WILHELM (*Germ.*). Mint-warden at Kitzingen, 1623.

HUG, JOHANN (*Swiss*). Mint-engraver at Berne, during the first half of the eighteenth century. In 1723 he engraved a Medal commemorating the fidelity of Lausanne to Berne; it is signed : **I. HVG. F.** Haller calls Hug a mediocre Die-sinker, and a burgher of Berne. According to Babelon, he also engraved gems.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Haller, *op. cit.* — Tobler-Meyer, *op. cit.* — Babelon, *La Gravure en Pierres fines*, Paris, 1894. — A. Durand, *op. cit.*

HUG, HANS (*Germ.*). Mint-contractor at Frankfort-on-M., *circa* 1471, in which year he received an order to strike Tournois. He was Mint-master in 1474, and 1486-7, and Mint-warden from 1480-1482. His issues consist of Tournois and Hellers.

BIBLIOGRAPHY. — Paul Joseph u. Ed. Fellner, *Die Münzen von Frankfurt-am-Main*, 1896.

HUGELIN, BALTHASAR (*Germ.*). Mint-master at Frankfort-on-M., 1531-32 and 1539.

HUGELIN, or **HEUCHELING**, **LORENZ** (*Germ.*). Mint-master at Frankfort-on-M., 1507-1527. He issued Tournois and Half-Hellers.

HUGGENBERG, **SEBASTIAN** (*Germ.*). Mint-engraver at Salzdahlen, 1689-1700. He executed medals for the Dukes of Brunswick-Lüneburg, such as Portrait-pieces of Anton Ulrich. Ammon states that he was a Sculptor. His signature occurs occasionally as **S. H.** or **S. HUGENBERG F.** His work is poor.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Ammon, *op. cit.* — *Numophyl. Burckhard*, P. II, no 2238. — *Vollständig Braunsch.-Lüneburg Münz und Medaillen Cabinet*, nos 483, 513, 569.

HUGIERE (*French*). Die-sinker of the third quarter of the seventeenth century. His signature occurs on a medal of 1669 commemorating the installation of public lanterns.

The name of this engraver is probably **HUPIERE** (*q. v. infra*).

HUGO (*Germ.*). Mint-director for Hohenzollern-Hechingen at Langenargen, 1732 (Kull, II, 706).

HUGO, **LEOPOLD ARMAND** (*French*). Sculptor and Modeller, residing at Paris. He is the author of some Portrait-medallions.

HUGUENIN, **JEAN PIERRE VICTOR** (*French*). Sculptor, born at Dôle (Jura), on the 21st of February, 1802, died at Paris on the 7th of January 1860. He was a pupil of Ramey Jnr, and entered the Ecole des Beaux-Arts in 1825.

Beside numerous works in statuary, this artist executed Portrait-medallions in clay and bronze, one of the best known being that of General Bonaparte, exhibited at the Salon of 1861, after Huguenin's death.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

HUGUENIN FRÈRES (*Swiss*). One of the foremost Die-sinking establishments of Switzerland, founded at Le Locle (Canton Neuchâtel) in 1868, and occupying at the present time over one hundred workmen. Besides manufacturing watch-cases, in which branch Huguenin frères have earned a well-merited reputation, the firm has been also connected for the last twenty years with medal-work, and has developed into an eminently successful business concern, thanks to the sound professional knowledge of the partners, their spirit of enterprise, and combination of artistic sense with executive skill.

At the works of Huguenin frères, medals are designed, modelled, and reduced, occasionally also dies are engraved by hand; then they are struck and entirely finished, without any outside aid.

The two principal partners in the firm, who are connected with medal work are : **HUGUENIN-JACOT** and **HENRI HUGUENIN**.

Fritz Huguenin-Jacot was born at Le Locle in 1845, where he studied drawing and made an apprenticeship of watch-case-engraving. In 1868 he founded, in conjunction with brother Albert, the present establishment of *Huguenin frères*, which he has so ably and judiciously conducted ever since, keeping pace with the times and leaving no requirement unprovided for. With the collaboration of another medallist of Le Locle, M. Jacot-Guillarmod, M. Huguenin executed his first medal in 1888, that commemorating the monument to Daniel Jean-Richard. Soon afterwards, he designed and manufactured the medal for the Federal Rifle Meeting at Glaris, 1892, and that for the Neuchâtel Cantonal Rifle Meeting at Le Locle, of the same year; also the dies for the cases of the Prize-watches distributed on the same occasions. To this artist we owe further the Portrait-medals of Bachelin, and Schenk, that of Diaz, President of the Republic of Mexico (in collaboration with his son), the medal of the Solothurn Cantonal Rifle Meeting at Olten, 1895, and that on Alpine climbing and Mountaineering.

Fritz Huguenin-Jacot obtained the first prize for his competitive design of the medal commemorating the Vaud Cantonal Rifle Meeting at Lausanne, 1894, and a second prize for that of the medal of the Master Riflemen. He designed also the medals of the Rifle Meeting at Engelberg, Zurich Cantonal Rifle Meeting at Wintherthur, 1902, and other Prize-medals, athletic, agricultural, nautical, &c. All the medals published by Huguenin frères were executed under his direction.



J. P. Droz.

Henri Huguenin was born at the Locle in 1879, and is the son of Fritz Huguenin-Jacot. He learned under his father's tuition the art of medal-engraving, and studied drawing and modelling, first at the *École professionnelle* of his native city, then at the *École des Arts Industriels* of Geneva, and later at the *École des Beaux-Arts*, Paris; as a pupil of the Medallist Ponscarne. At Geneva he obtained most of the first prizes, and the diploma of the School after three years' study,

instead of five, the usually required stage; he was also awarded the Prix Galland of the city of Geneva, and had the satisfaction of seeing his model for the commemorative medal of the Fifty years' Jubilee of the Republic of Neuchâtel adopted by the judges in the competition. At Paris, when only twenty years old, his exhibit was admitted at the Salon, and he distinguished himself as a pupil of the Académie Jullian.



Medal of the Swiss Touring Club.

Since the artist's return to Le Locle, he has executed the following medals : Unterwald Cantonal Rifle Meeting at Engelberg, 1899; — Lucerne Cantonal Rifle Meeting at Kriens, 1899; — Award Medal of the Swiss Touring-Club, 1899; — Portrait Plaque of Numa Droz, Statesman, 1900; — Fourth Centenary



Olten Rifle Meeting, 1897.

of Schaffhausen's admission into the Swiss Confederation, 1901 (from instructions furnished by the Committee); — Jetons for the Swiss Numismatic Society, with portrait of Morel-Fatio, and J. P. Droz (*illustrated*); — Medal of the Zurich Cantonal Rifle Meeting at Winterthur, 1902, &c.

Henri Huguenin was awarded two first Prizes at the Competitions for the medals of Yverdon, 1899, and Vevey, 1901.

By virtue of his sound knowledge, his pure and delicate taste, one may confidently predict that he will soon take place among the foremost of Swiss Medallists.

As a firm, Huguenin frères deserve special mention for their fine commercial organisation and the perfect arrangement of their



50th Anniversary of the Republic of Neuchâtel, 1898.

establishment. Any casual visitor must be struck with the splendid accommodation they possess, and the facilities, throughout so



Unterwald Cantonal Rifle Meeting at Engelberg.

complete, which render the smooth conduct of a large and complex business a matter of certainty ; enabling them to combine the most modern ideas of production with the highest standard of quality. In the basement and annexe buildings are the furnaces, foundry, &c. ; on the ground floor and upper stories are distributed in various

spacious workshops the engineers, press workers, engravers, modellers, designers, specialists in niello-work, &c. The reducing machines, constructed on the premises, drop presses of the most recent type, and a perfect set of tools of various kinds and great



Portrait Plaque of Numa Droz.

power constitute the working material of this important die-sinking establishment.



Rifle Meeting at Neumünster.

The following is a list of the principal medals and plaquettes issued by Huguenin frères : 1888, Daniel Jean Richard ; — 1892, Federal Rifle Meeting at Glaris ; — Neuchâtel Cantonal Rifle Meeting at Le Locle ; — Portrait-medal of Auguste Bachelin ; — Portrait-

medal of Schenk, Statesman; — 1897, Solothurn Cantonal Rifle Meeting at Olten (*illustrated*); — Medal of the Golf Club; — The Swiss Touring Club; — 1898, Fifty years' Jubilee of the Republic of Neuchâtel (*illustrated*); — Portrait-medal of Diaz, President of the Republic of Mexico; — Prize Medal for Regattas;



Rifle Meeting at Dornbirn, 1902.

— Alpine Climber and Mountain Guide; — 1899, Unterwald Cantonal Rifle Meeting at Engelberg (Obwald); — Lucerne Cantonal Rifle Meeting at Kriens; — Portrait-Jeton of Morel-Fatio (issued for the Swiss Numismatic Society); — Portrait-plaquette of Numa-Droz (*illustrated*); — 1901, Commemorative Medal of the fourth Centenary of Schaffhausen's admission into the Swiss Con-



Neuchâtel Federal Rifle Meeting, 1898.

federation (from instructions furnished by the Committee); — Medal of Dornbirn (Vorarlberg); — 1902, Federal Rifle Meeting (Flobert) at Neumünster, Zurich; — Zurich Cantonal Rifle Meeting at Winterthur; — Portrait-jeton of J. P. Droz, the Medallist (issued for the Swiss Numismatic Society).

At Huguenin frères' Works were also executed : Portrait-medal

of Böcklin, after a model by Sandreuter; — Neuchâtel Federal Rifle Meeting, 1898 (struck from dies supplied by the artist F. Landry); — Cantonal Agricultural Exhibition at Vevey, 1901, after a model furnished by the Committee; — Inauguration of the Albula Railway, 1903; — Cantonal Rifle Meeting of Graubünden, 1903; — Federal Athletic Fête at Lugano, 1903; — 400th Anniversary of the Entry of Schaffhausen into the Swiss Confederation, 1901 (after a design by Herr Dammhölzler); — Rifle Meeting at Dornbirn (Vorarlberg), 1902; — Rifle Meeting at Zurich-Neumünster, 1902.

Many of the watch-cases manufactured at Huguenin frères partake of the character of medals, and are of exceptional artistic merit. In this particular branch, the firm has been most successful, being well organised and adapted for the production of all possible kinds of patterns to meet all requirements.

At the Salon of 1903, M. Henri Huguenin exhibited a frame of medals and plaquettes.

BIBLIOGRAPHY. — *Information kindly supplied by MM. Huguenin frères, and M. Arnold Robert.* — *Revue universelle internationale illustrée*, N^o 444, p. 36. — *Revue internationale de l'Horlogerie*, 15 août 1902, p. 540.

HUIS, HUBERT (*Belg.*) Mint-master at Namur, 6 October 1500 — 8. June 1504.

HUITTIG (*Germ.*). Die-sinker's signature on a medal of the Hamburg Society, Pathological & Clinical Association.

HUIZINGA, Dr J. (*Dutch.*). Designer of a medal with portrait of George Eberhard Rumphius, 1902, struck by Begeer, Haarlem.

HUJER, LUDWIG (*Austr.*). Contemporary Sculptor and Medallist, born at Wilhelmshöhe (North Bohemia) on the 20. July 1872. He visited the Industrial Schools of Gablonz where he learned the first elements of modelling and chasing. After two years' practical apprenticeship at Vienna, he entered in 1891 the studio of the sculptor Prof. Kühne, and in 1893 became a pupil of the medallist Prof. Stefan Schwartz. Between 1895 and 1898, when he definitively settled at Vienna, the young artist visited Belgium, France, — where he came into contact with Chaplain, Tasset, Charpentier, Lalique, &c. — and worked at Wyon's die-sinking establishment in London.

Hujer obtained the Second Prize in the competition for a commemorative medal of the Ministry of Commerce in 1901, and in 1902 the First Prize, from the Austrian Society for the promotion of Medallic and Decorative Arts, for a Triptych representing Dancing, Music, and Singing.

By the artist are the following medals, &c. : 1899. Prof. Victor Grünberg (*illustrated*); — Heinrich Hujer; — 1900. The Austrian

Pavilion at the Paris Universal Exhibition; — H. M. Francis Joseph I., Emperor of Austria-Hungary; — Wilhelm Wodnansky, Painter; — 1901-3 H. H. Pope Leo XIII.; — Anton Barthlmé; — Fräulein Mitzi Fischer Edle von Röslerstamm; — Frau Emma Fischer Edle von Röslerstamm; — Herr Wahlberg; — Portraits of Hujer's parents on the 30th anniversary of their marriage; — The Artist's two-year-old Child; — Medal of Anton Barthlmé, &c.

“Vielseitig beschäftigt”, observes a writer in *Mittheil. des Klubs*, &c., “ohne im entferntesten sein Ideal, sich ausschliesslich der Medaille und dem Porträtplake widmen zu können, erreicht zu



Prof. Victor Grünberg, by L. Hujer.

sehen, ist Hujer, um den unabweislichen materiellen Bedürfnissen entsprechen zu können, gezwungen, einen grossen Teil seiner Zeit und seines Könnens dem Kunstgewerbe zuzuwenden und sich ausserdem noch als Lehrer an einer Fortbildungsschule zu betätigen. Trotzdem bewahrt er sich eine ausgesprochene künstlerische Individualität. Seine erste grössere Arbeit „Frühlingserwachen“ dargestellt durch eine 85 cm hohe weibliche Figur, welche unter blühenden Bäumen einem Vöglein lauscht, hat im Jahre 1900 das Grazer Landesmuseum für ihre Sammlungen erworben”.

BIBLIOGRAPHY. — August R. von Lochr, *Wiener Medailleure-Nachtrag*, 1902. — *Mittheilungen des Klubs der Münz- und Medaillenfrennde in Wien*, March-April 1903.

HUMBELOT, ANTOINE (*Belg.*). Mint-master at Bruges; in conjunction with Marc Wains, 6. September 1536 to 31. August 1539; alone, 18. July 1544 to 5. June 1546.

HUMBELOT, GUILLAUME (*Belg.*). Mint-master at Bruges, 3. August 1510 to 5. October 1513.

HUMBELOT, JEAN (*Belg.*). Mint-master at Bruges ; in conjunction with Philippe de le Berghe and Pierre Michiel, 20. March 1496 to 2. May 1499 ; again, in conjunction with Philippe de le Berghe, 2. May 1499 to 5. September 1500 ; and alone, 9. September 1500 to 25. May 1504.

BIBLIOGRAPHY. — R. Serrure, *Dictionnaire de l'Histoire monétaire belge*, Bruxelles, 1880.

HUHN, PHILIPP (*Germ.*). Die-sinker at Darmstadt, 1817-1820.

HULLEGARDE, JEAN CHARLES VAN (*Belg.*). Mint-director at Antwerp, 1. January 1744 to 1. January 1745.

HÜHNERKOPF, WOLF (*Germ.*). Mint-master at Annaberg (Saxony), 1534, 1547, 1562 ; died before 1570. His distinctive sign ⊕ occurs from 1539 to 1544 on Annaberg Thalers and Half Thalers, and also on an Ortsthaler of 1545.

BIBLIOGRAPHY. — Erbstein, *Erörterungen auf dem Gebiete der sächsischen Münz- und Medaillen-Geschichte*, Dresden, 1888.

HULFF, FRANZ (*Germ.*). Mint-master at Gandersheim, 1621-1624, and Göttingen, 1624.

HULL, GEERT (*Dan.*). Mint-engraver and Medallist at Copenhagen, 1782-1810. He was a Norwegian by birth and studied at Paris. By him are two medals on the Alliance of Sweden with Denmark, in 1794 ; they are signed **G. HVLL** and **G. H.** respectively.

BIBLIOGRAPHY. — Bolzenthall, *op. cit.* — Jörgensen, *op. cit.* — Hildebrand, *op. cit.*, II, pp. 235-6.

HULL, JOHN (*Amer.*). First Mint-master of New England, born in Market Harborough, Lancashire, in 1624, went over to Boston in 1635, entered the Army, and was chosen Corporal under Major Gibbons in 1648, sergeant in 1652, ensign in 1654, and captain of



Massachusetts " Pine Tree " Shilling.

the South Military Company of Boston. He was treasurer of war during Philip's war. He died Oct., 1, 1683.

" The most interesting fact about Hull is that he was the famous

coiner of the old 'Pine Tree Shilling', the first silver coined in what is now the United States. Speaking of this in his diary he says, "Also upon occasion of much counterfeit coin brought into this country, and much loss arising in that respect, the General Court ordered a mint to be set up and to coin it, bringing it to the sterling standard for fineness and for weight, every shilling to be three-penny weight. And they made choice of me for that employment, and I chose my friend Robert Sanderson to be my partner, to which the Court consented".

"Later the country was flooded with Spanish coin, which was also made into the coin of the colony. The mint began its operations in 1652 and continued until 1685. John Hull and partner were under oath that all money should be of just "alloy" and of due weight. The Court built the mint house on land belonging to Hull, giving him the free use of it and providing all necessary equipments. He was to have one shilling in twenty for every shilling coined. The money was round, 'with a double ring on both sides to prevent clipping'. On one side was the word "Masachusetts" and a tree in the centre; on the other the words "New England" and the date 1652. The pieces were Shilling, Sixpenny, Three-penny, and in 1662 Two-penny pieces were added, these last having the date 1662. As many as sixteen different dies of the Shilling piece have been found. This money was not current outside of New England; and the law forbade any one taking more than twenty shillings out of the country".

BIBLIOGRAPHY. — *John Hull, the early Coiner*, Amer. Journal of Numismatics, 1893, p. 49.

HULOT (*French*). Inventor of the first *Reducing Machine* (in 1766), which served as a pattern to all the later appliances of the same kind. Michaut, the Engraver of the French coins, under Louis XVIII. and Charles X., was using one of these machines. *Vide* V. Lemaire, *Les Procédés de fabrication des Monnaies et Médailles*, Revue belge de numismatique, 1892, p. 375.

HULS, GERHARD (*Germ.*). Mint-warden at Cologne, 1725-1735; then Mint-master to the city, 1735-1765. In 1742 an engraver of the name of Wyon worked under him.

HULTER, HEINRICH FRIEDRICH (*Germ.*). Mint-master to the City of Magdeburg, in the early years of the eighteenth century. He executed several medals illustrating the reign of the first King of Prussia; amongst others one commemorating the birth of Prince Friedrich Ludwig, 1707. His name is given as **HALTER** (*q. v.*) in Menadier *Schaumünzen des Hauses Hohenzollern*.

HUMBERT, OLYMPE (*Swiss*). Engraver at La Chaux-de-Fonds, during the second quarter of the nineteenth century. He is the author of a Medalet of the “Société des Amis de la Carabine”, 1842, and various other jetons.

Only 13 of these medalets were issued, 12 for the Meetings of 1836 to 1847 and the thirteenth in 1845; they were struck at the works of François Jeanneret which were situated in the street still called Rue du Balancier.

Humbert was a good Engraver; the Musée historique of La Chaux-de-Fonds possesses several fine works by him. He left Switzerland for Freiburg in Brisgau in 1847 and died in the early fifties.

BIBLIOGRAPHY. — *Information kindly furnished by M. Arnold Robert.*

HUME, JOSEPH (*Brit.*). A Member of Parliament, under William IV., at whose instance the coinage of Groats was revived in 1836. These Groats were issued from 1836 down to 1856, and for some time bore the nick-name of “Joeys”. *Vide* Hawkins, *Silver coins of England*, 1887, p. 424.

HUMMER, HANNS (*Bohem.*). Mint-engraver at Prague, *circa* 1559. He cut dies for the Bohemian coinage of Ferdinand I.

HUMPHREY (*Brit.*) “In 1574 a proposition was made to Queen Elizabeth by two persons named Wickliffe and Humphrey, to coin Halfpence and Farthings in base silver (to weigh respectively 12 and 6 grains), but was not acted upon.”

BIBLIOGRAPHY. — Jewitt, *English Coins and Tokens*, p. 70.

HUND, FRITZ and **HANS (VON FALKENBERG)** (*Germ.*). Joint Mint-masters to the Bishop of Würzburg, *circa* 1426.

HUND, JOHANN (*Germ.*). Mint-master at Lübeck, *circa* 1549-55. *Vide* Ammon, n° 437.

HUNDERTPFUND, ANTON (*Germ.*). Mint-warden at Landshut, 1606, under Albert IV. the Wise, Duke of Bavaria, and at Munich, 1506-1522.

HUNDERTPFUND, ANTON JUN^R (*Germ.*). Mint-master at Munich, 1554 † 1589. Medals were formerly ascribed to him, but Herr J. V. Kull has clearly shown that the monogram (misread as **HA** and interpreted ‘Hundertpfund Anton’) is really **HR** and forms the signature of the Munich Goldsmith, Hans Reimer (*q. v.*).

Hundertpfund received payment in 1560 from Duke Albert V. of Bavaria for delivering to him: 3 Guldiner of 10 Ducats; 3 Half-Guldiner of 5 Ducats; 10 Zehner of 2 Ducats and 15 Gröschl of

1 Ducat weight. His name occurs again in mint-accounts of 1565 and 1566, in which years he caused to be struck 84 and 500 silver Jettons (*Rechenpfennige*). Reimer was no doubt the Engraver of these coins and medals.

BIBLIOGRAPHY. — J. V. Kull, *Aus bayerischen Archiven*, Mittheil. der bayerischen Num. Gesellschaft, XIX, p. 10. — Do, *Repertorium* &c. I (581), II, p. 706.

HUNDERTPFUND, BALTHASAR (*Germ.*). Son of Anton Hundertpfund Sen^r. Mint-master at Augsburg, *circa* 1522, then at Donauwörth, 1543-1548, under Jost Nikolaus IV. of Hohenzollern, and at Ulm, 1522-1548.

HUNDERTPFUND, GABRIEL. (*Germ.*). Another son of Anton Hundertpfund Sen^r; Mint-master at Munich, *circa* 1534-1539 (Kull, II. p. 706).

HUNDERTPFUND, HANSEN (*Germ.*). Mint-master at Munich, *circa* 1435.

HUNDERTPFUND, HANS JUN. (*Germ.*). Mint-master at Sulzbach, 1460.

HUNG TSUNG 洪遵 (*Chin.*). A. D. 1120-1174. Second son of Hung Hao, and one of the "three Hungs". He graduated in 1142, and served at intervals on the Privy Council for many years. Author of the **泉志**, the earliest extant work on coinage, with plates and descriptions of coins from remote times to the middle of the tenth century, including legitimate currency, coins of usurpers, foreign coins and medals.

BIBLIOGRAPHY. — Giles, *Chinese Biographical Dictionary*, 1898.

HUNGER, CHRISTOPH SIGMUND (*Austr.*). Mint-master at Presburg, 1695-1700. He originated from Ratisbon, where he was Mint-warden, before 1665; then Mint-warden at St. Veit in Carinthia, from 1675 to 1688. He signed his issues **C. S. H.**

HUNGER, FRIEDRICH (*Germ.*). Mint-warden at Ratisbon, before 1665.

HUNGER, FRIEDRICH (*Pol.*). Mint-master at Warsaw, 1827-1830.

HUË, JEHAN (*French*). Mint-master at Troyes, 1544-1548.

HUND, JOHANN (*Germ.*). Mint-master at Rostock, 1512-1526.

HUNREICH the Moneyer (*Austr.*). Moneyer at Vienna, 1420.

HUNSTADT (*Germ.*). Mint-master to the Counts Palatine of Veldenz, sixteenth century.

HUNT, CONRAD (*Germ.*). Mint-master at Magdeburg, 1577-1594; distinctive sign, a dog's head.

HUNT & ROSKELL formerly **STORR & MORTIMER** (*Brit.*). London Goldsmiths and Jewellers. Paul Storr first entered his name at Goldsmith's Hall in 1792, then living in Church St., Soho. In 1796 he removed to Air Street, Piccadilly, and in 1817 to Dean St., Soho. In 1842, the firm was styled Hunt & Roskell, on the retirement of Storr & Mortimer.

Several medals of the second half of the nineteenth century were issued by Hunt & Roskell; one of the best known is a Portrait-medal of Gladstone, 1879, the dies for which were cut by L. C. Wyon.

HUPEDEN, ANTON WILHELM (*Germ.*). Mint-master at Hanover, 1707, Osnabrück, 1718, and again Hanover, 1720.

HUPIERRE, or **HURPIÈRE** (*French*). Neither Jal nor Guiffrey have been able to find any biographical information concerning this Medallist, who worked for the Paris Mint, during the fourth quarter of the seventeenth century.

The following dies are attributed to him : 1688. Naval Battle of Agosta; — Strassburg fortified; — 1692. Naval Battle of Carthage; — Sobieski, Knight of the King's Orders; — Capture of Montmédy; — Capture of the town of Condé; — Raising of the Siege of Charleroi; — 1693. Institution of the Military Order of Saint-Louis; — Sewerage of Paris, 1669; — Capture of Montmédy; — 1694, Battle of Nerwinden (signed *Hupierre f.*); — Foundation of Huningen (signed *Hupière f.*); — 1696. Battle of Senef; — Capture of Montmédy; — Battle of the Downs; — Raising of the Siege of Charleroi; — Sobieski invested as a Knight of the King's Orders; — Engagement of Leuze (signed *Hupierre*); — Two Portraits of the King; — Capture of Thionville; — Engagement off Tobago.

To these must be added : Embellishment of Paris (1669) (signed *Hupierre f.*); — Capture of the Citadel of Casale (1681) (signed *H. F.*); — Bust of the King (signed *Hupierre f.*); — Portrait of Louis Alexandre de Bourbon, Comte de Toulouse, French Admiral (signed *H.*); — Homage of the Duke of Lorraine (1661) (signed *H. F.*).

According to the *Mercur*e Hupière (who is there named Heupière) engraved also two jettons for the Admiralty in 1698 and 1699.

BIBLIOGRAPHY. — Jal, *op. cit.* — J. J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1888, p. 314. — Blanchet, *op. cit.*, II, p. 397.

HUPP, O. (*Germ.*). Contemporary Painter and Engraver of Schleissheim, Bavaria. He designed the Munich Shooting Thaler of 1881.

HUPPE, HENRI (*French*). Contemporary Sculptor, residing at Paris. At the Salons of 1874 and 1879 he exhibited Portrait-medallions of A. Huppe and A. Bauspac.

HUPPENTANZ, TILLMANN (*Swiss*). Mint-master at Lucerne, 1581.

HURTEBINET, AUGUSTIN (*Swiss*). Mint-master at Geneva, from the 22. December 1652 to the 10th of January 1655. His issues are signed **AB**.

HUSER, HANS or **JOHANN JACOB** (*Germ.*). Mint-master at Sorau before 1623, when he fled on a charge of having coined false money; then appointed Mint-master at Glogau, where he only stopped for a few months; 1624, Imperial Mint-master at Neisse and Oppeln; and in 1627 at Glatz.

HUSSON, HONORÉ JEAN ARISTIDE (*French*). Sculptor, born at Paris, on July 2, 1803, died at Bellevue (Seine-et-Oise) on the 30th July 1864. He is the author of a number of Portrait-medallions.

HUTT, IGNATZ (*Austr.*). Die-sinker at Königgrätz in the early part of the nineteenth century. His signature occurs on a Medal of the Königgrätz Sharp-shooters' Society, 1810. Between 1813 and 1816, and again from 1818 to 1829 he was employed as an Engraver at the Mint of Vienna.

HUTH, REGINALD (*Brit.*). A well-known London Collector of Coins and Medals, who has issued, of late years, a number of private Patterns for coins (*Pièces de fantaisie*) and Medallion Portraits. These pieces, which combine artistic taste in the design and composition with skilful and excellent execution, were struck by Messrs Pinches & Co, London Die-sinkers and Medallists, under the direct supervision of Mr. Huth, who has kindly favoured me with the following particulars of his issues :

LILIUOKALANI (The last Queen of the Hawaiian Islands) : Twenty Dala Pieces, 1893, obv. Bust to r. **RL**. Arms. Pure

gold (3); — One Dala Pieces, 1891, obv. Bust to r. R. Map of the



Liliuokalani, 20 Dala, 1891.

Hawaiian Islands; the date 1893 inside mullet. Pure Silver (50).

ISABEL II. (Ex-Queen of Spain) : One Hundred Franc Pieces, 1894, obv. Bust to r. R. Draped shield of arms. Iridium (1), broken and soldered with gold. Platinum (2). Gold, Latin standard (2). Iron (1); — One Hundred Franc Pieces, 1894, with



Isabel II., 4 Pesetas, 1894.

floreate cross on R. Pure Gold (2). Rhodium (1). Palladium (1). Iron (1); — Four Peseta Pieces, 1894; similar type to last with floreate cross on R. Pure Silver, with milled edges (100). Copper, milled (1). Nickel, milled (1). Iron, milled (1).

MARIA CRISTINA (Queen-Regent of Spain, during the minority of Alfonso XIII.) : One Hundred Franc Pieces, 1894, obv. Bust to right R. Draped shield of arms. Platinum (1). Gold, Latin

standard (1); — Four Peseta Pieces, 1894, obv. Similar to last



Maria Cristina, \mathcal{R} 4 Pesetas, 1894.

\mathcal{R} . Floreate cross. Silver (25). Copper (1). Nickel (1). Iron (1), all with milled edges.

RANAVALO III. (Ex-Queen of Madagascar). Dollars, 1895, obv. Bust facing \mathcal{R} . 1895 within heart in the centre of a rose. Platinum (1). Pure Gold (1). Silver (25). Copper (1). Iron (2); — Dollars, 1895 \mathcal{R} . Ornamented cross. Platinum (1). Pure Gold (1).



Dollar of Queen Ranavalona III., 1895.

Palladium (1). Silver (25). Copper (1). Iron (1). Also a mule formed from a disc of Meteoric Iron from Coahuila, Mexico, 1866, obv. Bust of Queen Ranavalona \mathcal{R} . Bust of Princess Kaiulani.

KAIULANI (Princess; Niece of Queen Liliuokalani). Medals of Dollar size, obv. Bust to r.; some specimens have a fish underneath the bust, others, four around the head \mathcal{R} . Map of the

Hawaiian Islands. Gold (1). Silver (50). Copper (2). Iron (3). Tin (1).



Dollar of Princess Kaiulani, 1893.

ALFONSO XIII. (King of Spain). One Hundred Franc Pieces, 1896, obv. Head to r. R. Crowned shield of arms. Gold (3); —



Alfonso XIII., Pattern 100 Pesetas, 1896.



R. 01 Pattern 20 centimos, 1896.

Twenty Centimos Pieces, 1896. Silver (4). Copper (100). Tin (50).

MARIA LUISA FERNANDA DE BORBON (Duchess of Montpensier).
Medals of Dollar size, 1897, obv. Bust to l. R. Inscription :



Pattern Dollar of Fernanda de Borbon, 1897.

DUQUESA DE MOMPENSIER &c. Platinum (1). Gold (2); one in pure gold, the other of Latin standard. Silver (30). Lead (several). Nickel (2). Copper (2). Iron (2). Tin (1). Aluminium (1).

VICTORIA (Queen of Great Britain and Ireland, Empress of India).



Victoria, Pattern $\frac{1}{6}$ of a Pound, 1900.



Victoria, Pattern Three Shilling Piece, 1900 (2 var. of R.).

Pattern Double Florin, 1900, on H. M.'s visit to Ireland, obv. VICTO

RIA·DEI·GRA·HIBERNIAE·&c·REGINA. Crowned and veiled bust to l. \mathcal{R} . CÉAD MÍLE FáilTE. Four crowned shields disposed in cruciform fashion, with rose, thistle, and two branches of shamrock in angles; — Forty Pence or One Sixth of a Pound Pieces, 1900, Obv. as last. \mathcal{R} . ONE·SIXTH·OF·A·POUND·1900. Crown above two sceptres in saltire between the letters V—R; — Three Shilling Pieces, 1900, Obv. As before \mathcal{R} . VERITAS·TEMPORIS·FILIA. Crown above two sceptres in saltire; above ¹⁹⁰⁰ III; beneath: Sep.; — Three Shilling Pieces, 1900, obv. Similar to last \mathcal{R} . EXVRGAT DEVS DISIPETVR INIMICI. Type as last; above crown ^{MCM} III; beneath, Oct.; — Three Shilling Pieces, 1900, obv. Similar to last, \mathcal{R} . EXVRGAT DEVS·DISSIPENTVR·INIMICI. Ornamented shield of arms of Ireland; above ^{MCM}

MRS HUTH (Mr. Reginald Huth's mother). Portrait Medals (2 sizes), obv. Veiled bust to r. \mathcal{R} . Inscription within wreath.



Portrait-medal of Mrs Huth.

HUTIN, J. (*French*). Medallist of Metz, 1628-1630, by whom are medals of F. J. de Montagu, Commander of Metz, and Jean Louis de la Valette, Duke of Epemon.

BIBLIOGRAPHY. — F. Mazerolle, *Les Médailleurs français du XV^e au XVII^e siècle*, Paris, 1902.

HUZUWEEL, PIERRE (*Belg.*). Goldsmith of Brussels, and Seal-engraver to Archduke Ferdinand of Austria, 1519.

HYAMS, HYAM (*Brit.*). Editor of Medalets, Jettons, &c. in the early part of Queen Victoria's reign. He issued a series of Model Crowns, in 1848, the dies for which were evidently cut by

Allen and Moore of Birmingham, as some specimens bear their initials **A & M.**; others have on the **R.** **PUB : BY H. HYAMS.**

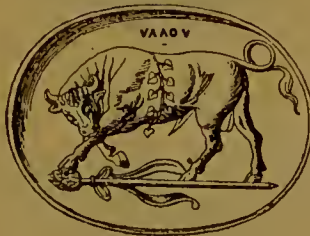


Model Crown of Queen Victoria, 1848.

The best-known medal published by Hyams is a Portrait-piece of Nathan Mayer Rothschild, dated 1836.

HYDRUS. “ This name ”, observes King “ was assumed by the gem-engraver *Natter* as the Greek form of his own German appellation, which means a water-snake ”.

HYLLUS (*Greek*). Gem-engraver of the era of Augustus, and one of the three sons of the famous Dioscorides. The known works of this artist are : 1. A cameo in the Berlin Museum representing a Satyr’s head, in profile to r.; the inscription reads : **ΥΛΛΟC ΔΙΟCΚΟΥΡΙΔΟΥ ΕΠΟΙΕΙ**; — 2. Theseus, standing, nude, and leaning on club; in the field, **ΥΛΛΟΥ** (sardonyx in the Berlin Museum); — 3. Bust of Apollo in profile signed **ΥΛΛΟΥ** in front of neck (carnelian in the Ermitage Museum, and at one time in the Collection of Lorenzo de’ Medici); — 4. Bearded head of a Barbarian, in profile, and wearing wreath; under the neck is the inscription **ΥΛΛΟΥ** (carnelian in the Florence Museum); — 5. The Bacchic Bull, girt with ivy, trampling on thyrsus; above, the signature **ΥΛΛΟΥ** (Chalcedony in the Paris Cabinet des Médailles (*illustrated*)). The last gem is considered to be modern by Salomon Reinach (*Vide*, p. 172).



The Bacchic Bull.

The signature of Hyllus has been added by unscrupulous Gem-engravers to a number of modern Gems, some of which are described in King’s works.

Furtwängler in his admirable work "Antike Gemmen" makes the following comment on the Gem-engraver Hyllus :

"Hyllos ist uns sowohl als Kameenschneider bekannt, wobei wir erkennen, dass er eine ihn vom Vater scheidende Eigenart besass, was uns gestattet, anderes auf ihn vermutungsweise zurück zu führen, wie als Verfertiger von Intagli. Hier ist er Klassizist, was er als Kameenschneider gar nicht ist, und zeigt schon eine mehr trockene Art dagegen viel weniger Weichheit und Frische als der Vater."

To Hyllos, Furtwängler would incline to ascribe the Marlborough cameo with portrait of Augustus, radiate (*illustrated*), and



Head of Augustus.

M. Babelon an intaglio of the Pauvert de la Chapelle Collection.

By Hyllus is probably also the celebrated Vienna cameo, the Family of Claudius. Furtwängler calls this an extremely minute and fine work : "Die Profile sind sicher, klar und scharf, die Modellierung trotz der Flachheit, welche die Steinschichten verlangten, eine ziemlich reine und feine; das Ohr des Germanicus besonders ist ausserordentlich gut gearbeitet, ähnlich wie an dem

Augustus Marlborough. Ich möchte vermuthen, dass auch dieser Kameo von einem der Söhne des Dioskurides, und zwar etwa von Hyllus, herrührt, an dessen signierten Kameo die Ganze der Arbeit erinnert. Die Inspiration zu dem Ganzen hat aber auch hier wieder die alexandrinische Kunst der Ptolemäer gegeben. Dahin weisen die charakteristischen Doppelfullhörner nebst dem Adler, die wir bei der grossen sogenannten Ptolemäerkameen und der Ptolemäer Münzen fanden ”.

The signature ΥΛΛΟΥΥ occurs further on a carnelian, representing Nereid and Triton (according to Brunn), Polemo and Ino (King), Bacchus and Ariadne (Story-Maskelyne). M. Salomon Reinach accepts Brunn's description, and believes the gem and signature antique, notwithstanding Brunn and Furtwängler's opinion to the contrary.

Two of the gems by Hyllus, a Diademed Head, and the pretended Head of Cleopatra, described by Furtwängler as a Head of Apollo, bear beside the signature of the artist, ΥΛΛΟΥΥ, the inscription, LAUR.MED., attesting that these gems once belonged to Lorenzo de' Medici. Mariette was wrong in believing all the stones thus inscribed as modern.

BIBLIOGRAPHY. — Furtwängler, *Antike Gemmen*, 1900. — Babelon, *La Gravure en pierres fines*, 1894. — Id., *Camées antiques et modernes*. — Salomon Reinach, *Pierres gravées*, Paris, 1895. — Orsini, *Imagines*, Pl. 75. — Mariette, *Traité*, &c., vol. I, p. 417, — Müntz, *Précurseurs de la Renaissance*, p. 290 sq. — Bracci, Vol. II, 79. — Brunn, Vol. II, p. 507. — Canini, *Iconogr.*, Pl. III. — Clarac, p. 132. — Furtwängler, *Jahrb.*, 1888, Pl. 10, I, 306. — Koehler, *op. cit.*, Vol. III, p. 108, 293. — Orsini, *Illustr. Imag.*, Pl. 75. — *Pierres d'Orléans*, II, 14. — Raspe, n° 15210.

HYTER, AUBERT DE (*Belg.*) Coin-engraver (*tailleur des fiers des monnaies*) to Louis de Male, in succession to François Bernard, was appointed at Ghent, on the 10th of November 1362. He engraved the Moutons d'or struck at Malines in 1374, for which he received a gratification of 30 sous or 18 livres parisis. He may be the author of a Jeton de présence of the Chambre des Comptes of Flanders at Lille, which was issued at Ghent in that year. Hyter was also a Goldsmith, and executed a number of important works of plate for the Duke.

BIBLIOGRAPHY. — Pinchart, *op. cit.*, *Revue de la num. belge*, 1851, p. 299.

H. V. E. *Vide* **HANS VON ECKE**. Mint-master at Andreasberg (for Brunswick), Cattenburg (for Sayn-Wittgenstein) between 1617 and 1621, then to the Counts of Schwarzburg until 1622, and from 1622 to 1625 at Osterode. He died before 1628.

H. V. F. *Vide* **HIERONYMUS VASSALLO**. Medallist at Genoa, 1800, and Milan, 1808-1819.

H. V. P. *Vide* **HANS VON PÜTT**. Medallist at Nuremberg, 1618-1649, and Cassel, 1650; died in 1652.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

H. V. V. (*Austr.*). These initials occur on a Mining Medal of 1629, struck at Kremnitz.

H. W. (*Germ.*). This monogram is found sunk on the edge of three small medals : 1561, Carl Rogiers (Dannenberg); — Hans Kuene (Jaschke), a Patrician of Danzig (in the Berlin Museum); — 1562, Anonymous Medal with the legend : “ Gedult Unglücks Ertznei ”.

A small medal, dated 1586, of Bishop Andreas Jerin of Breslau, is signed **HW**, and may be by the same artist.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, p. 75.

H. W. *Vide* **HERMANN WINKELMANN**. Mint-warden at Riga, 1625-1650.

H. W. *Vide* **HEINRICH WULF**. Mint-master at Riga, 1633-1646.

H. W. *Vide* **HEINRICH WOLRAB**. Medallist at Nuremberg, during the second half of the seventeenth century; he died in 1690.

H. W. *Vide* **HERMANN WITTIG**. Medallist at Berlin, *circa* 1865, and at Rome, 1880.

H. W. S. *Vide* **HEINRICH WILHELM SELLIVS**. Mint-master at Elbing, 1761.

H. Z. *Vide* **HANS ZISSLER**. Mint-master at Breslau, 1627-1637.

H. Z. *Vide* **HEINRICH ZEDRITZ**. Medallist at Stockholm, 1660, and Mint-master there, 1700-1706.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

END OF VOLUME II

